SHAKESPEARE'S

JULIUS CÆSAR

EDITED WITH AN ELABORATE INTRODUCTION
COMPLETE PARAPHRASE, EXHAUSTIVE NOTES
AND EXPLANATIONS, CHARACTER-SKETCHES
QUESTIONS WITH ANSWERS, ETC.

by

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INTRODUCTION

PART I.—GENERAL

A. ELIZABETHAN AGE

I. THE GOLDEN PERIOD IN THE HISTORY OF ENGLISH DRAMA

English Drama rose to its culmination in Renaissence period, as English poetry achieved its highest glory under the Romantic Revival of nineteenth century and English prose in the Victorian period. In the sixty years between 1580—1642 Drama in England, made unprecedented and astonishing progress attaining a maturity and perfection unparalleled in the history of Dramatic literature. During these years drama was the most popular form of literature and dramatic plays were in greatest demand. The lure of applause or gain drew most authors to write for the stage and the London theatres like their modern prototypes, cinema halls, during the whole of this period, presented a number of new plays everyday. The twenty-five years between 1590—1613 saw the production and presentation of Shakespeare's plays which, though regarded as only meritorious by his contemporaries were to be ranked by the later critics as world's dramatic masterpieces.

II. AN OUTLINE OF THE DEVELOPMENT OF ENGLISH DRAMA UPTO ELIZABETHAN TIMES

(*i*) **Mimetic Instinct**. The Origin of Dramatic representation in fact lies in what the modern psychologist describes as Mimetic Instinct or a tendency embedded in the human nature to mimic or imitate. The desire of man to act different roles on the stage is but the manifestation or sublimation of the same innate tendency which urges a child

to play the soldier, the thief, the beggar or hawker adopting different poses and speaking with different intonations. The mental development of the human race runs parallel to the growth of an individual. The primitive man must have exhibited the mimetic instinct in the same crude and intense form as a child does in the modern Age, but it is neither very easy nor very serviceable to our purpose (which of course is to enable us to understand and appreciate a play of Shakespeare) to trace the development of dramatic activity from such rudimentary sources.

(*ii*) **Religious Origin of Drama**. Confining our attention to English Drama and bringing our discussion down to a lower, historical plane we find that *Drama in England as in Greece took its rise from Religion* and was in its earliest stage a creation of the church. The service which was conducted in Latin left the audience cold and had no salutary effect upon the congregation. In order to make the service meaningful and interesting the clergy took to the practice of presenting impressive scenes from the scriptures in a crude dramatic form.

(*iii*) **Mysteries**. These religious plays representing scenes from the Bible in the simple dramatic form were called *mysteries* as they generally represented mysterious events from the life of the Christ. They were performed on festival days and became very popular.

(*iv*) **Miracle Plays**. In course of time, stirring episodes from the miraculous lives of the Saints were also added to the mysterious events from the Christ's life and the representations were known as *Miracle Plays*. These were at first written wholly in Latin but gradually the minor parts were rendered in vernaculars.

(*v*) **Secularization of Drama**. The above types of plays at first were wholly religious. These were performed by the clergy within the church in a perfectly serious atmosphere. But the evergrowing number of spectators brought out these performances from within the church to the churchyard, and from the churchyard to the open field. Thus gradually Drama began to lose religious solemnity

and by the end of the 14th century it, though still religious, passed out of the hands of the clergy into those of the laity. This removal of the control by the clergy over Drama is a distinct step towards its *secularization*.

(*vi*) **Moralities**. The next step was to introduce moral philosophy as a substitute for religion when saints and prophets were replaced by personified abstract virtues and moral qualities as dramatic personae. These allegorical plays went by the name of *moralities* and were so called as they depended upon the personification of moral virtues and were meant to inculcate moral lessons. Their central theme was the eternal conflict between virtue and vice.

(*vii*) **Interludes**. Closely allied with moralities was another species of Drama, known as *Interludes* which further enabled English Drama to shake off the trammels of the scripture. In it plot and characterisation was developed to a higher stage. Though the miracle plays had a serious purpose, yet these were not totally devoid of comic elements. The comic character on the list of their dramatis personae were the Devil, Herod, Noah's Wife etc. who indulged in gibes and wit combats. Moralities added vice to this list. Now in Interludes, the comic element became still more prominent. The moralities were sermons in disguise, the Interludes aimed at amusement and entertainment. The later were marked by witty dialogues and here the abstract allegorical characters of the morality were replaced by real living human beings. The Interludes therefore form the link between moralities and the Regular Drama.

(*viii*) **Classical Influence, The Latin Plays**. Till the middle of the 10th century the development of English Drama was taking place under purely native influences but with Renaissance (the Great Revival of learning which flooded Europe in the 15th and 16th centuries) it came under a strong classical influence and on the lines of Greek and Roman Drama, a new type of plays were written in English. These *Latin palys* as they were called came into vogue with cultured classes at the universities and the Inns of the Court.

(*ix*) **The Native and classical traditions of Drama**. The mysteries, miracles, moralities and interludes form the

bulk of old English Dramatic literature and represent the native tradition of drama. As it lacked form, unity and coherence it was for some time seriously threatened by classical tradition which laid a great stress on the regularity of form and artistic perfection.

(*x*) **The Reconciliation of the two Traditions by the University Wits.** The two types of Drama one stressing the need of a faithful vigorous picture of life over everything else, the other emphasizing the observance of artistic rules, continued to develop side by side until the University wits (a band of brilliant authors) appeared on the scene and brought about a happy reconciliation of the two into the glorious and magnificent Elizabethan Romantic Drama. "The great merit, therefore, of the University wits was that they came with their poetry and their passion and their academical training to unite these two forces and thus give to Shakespeare a pliable and fitting medium for the expression of his genius."

III. THE ELIZABETHAN THEATRE

Before we come to the Globe—the playhouse used by Shakespeare—the Elizabethan Stage had passed through two stages. First there was the *Hall Stage* used by the interlude players. It had a slightly raised platform with a back curtain through which the actors could enter and leave the primitive stage. Next there was the *Court Show* with which may be taken the theatres used by boy-players under Lyly and his companions. The *Public Stage* proper, typified in the large open air Globe playhouse, did not come into existence until the middle of the sixteenth century.

The Globe Theatre. The Globe Theatre on the Bankside was built in 1599. It was built by the famous actor Richard Burbage and his brother. Richard Burbage was a life-long friend of Shakespeare. Externally octagonal in shape, the theatre was circular inside and constructed of wood.

The Stage. Elizabethan stage was a raised platform divided into two parts—the Outer and the Inner. The

inner part was roofed and the outer was unroofed but sometimes had a canopy over it. It was projecting some distance into the auditorium, the place meant for the audience and was surrounded on three sides by the groundlings or third class ticket holders who stood crowding round the stage in the "pit", which was open to the sky. The auditorium had another part called "the galleries" (generally three in number) which encircled the pit and had a narrow roof of thatch over them. Galleries were meant for respectable people but important personalities were often seated on the stage. At the back of the outer stage, were two doors through which the actors entered. In the space between these two doors was hung a curtain which, when drawn, revealed the inner stage. The recess could serve as Lear's hovel. Prospero's cell, the playscene in Hamlet or Desdemona's bed-chamber.

Above the inner stage was a balcony forming part of the lowest gallery running round the house. This upper space could be used for the sleeping rooms of Macbeth's castle. Juliet's balcony, a window in Shylock's house through which Jessica throws down the casket to Lorenzo or the window in Brabantio's house through which he speaks to Iago and Roderigo who should be standing on the Outer Stage.

So the Elizabethan Stage was divided into four main divisions :—

1. The **outer** or the **main stage** (the platform).
2. The **inner stage** (behind the curtain).
3. The **middle stage** (between the outer and inner stages or between the pillars and before the curtain.)
4. The **upper stage** or the balcony.

Lack of Scenery. The Elizabethan stage was poor in scenic machinery and spectacular appliances; there was nothing like scene-shifting. An actor or a group of actors went out to make-room for others. There exits or entries were carefully managed, before an actor was actually announced he was found emerging from the dressing room by one of the doors at the back of the outer stage. Sometimes they were meant to be in full view of the spectators

before they come up and occupied their place on the stage proper.

Acting. It is not possible to speak of the general quality of the acting of the time. Acting, like other dependent arts, can only be good when it has good art to interpret. The acting was probably as good and as bad as the plays. Careful and impressive speaking and thoughtful restrained gestures were qualities which Shakespeare and Ben Jonson praised. It is likely that the acting of the time was much quicker than modern acting. The plays were played very swiftly, without hesitation or dawdling over "business." In any case Elizabethan actors were greatly superior to those of the Restoration period. Shakespeare's plays are a proof of the fact. That most of his characters require a great player is self-evident ; and elevated and compressed style of his poetry cannot be understood without the most energetic and flexible delivery.

Women were not allowed on the stage. Their parts were played by boys so long as their voice allowed it and I think it was a decided advantage. Nearly all boys act well. Very few men and women can.

The Elizabethan stage, on account of the lack of scenery in it, gave every opportunity for rapid action, several scenes could follow quickly one after the other without a break in the continuity of the play. Moreover the absence of moveable scenery made it necessary for the Dramatist to supply a large amount of vivid and natural description in order to complete the illusion of locality. Thanks to the Elizabethan's love of poetry, the audience did not demand realism. They were prepared to use their imagination and accept the simplest symbolism as means of suggesting the time or the place of action. Such a stage with fewest distractions and encumbrances let poetry do its work and was suitable for the poetic drama of the day.

The fact that the performers were immediately surrounded by the spectators obviated to some extent the difficulty experienced now-a-days in speaking the soliloquies and asides that were a regular part of the old stage convention. There was an intimacy between the players and the

audience and it seemed not unnatural for a character to allow his private thoughts to be overheard.

The Dress. Generally the players acted in their normal dress, with feathers in their hats and roses in their shoes though the rich masque suits, specially designed by Inigo Jones, must have had their influence upon the public stage. The chief means of disguise were false hairs and beards and occasionally also masks. Between the acts there was no music but in plays themselves, marches, dances, and solo songs were introduced on fitting occasions.

The influence of such a stage on Shakespeare's plays. On such a stage a Shakespearean play could be performed with a rapidity, continuity and rhetorical intensity unknown in the winded and protracted performance of the elaborate scene stage of today. The Elizabethans obtained very subtle effects. Trap-doors were provided in most theatres and through these, figures or solid objects could rise or descend. Many a magician's conjuring was contrived by their means. But the realization of thunder and lightning credit the later Elizabethan theatres with many more means at their disposal than is generally allowed them. It is very likely that towards the end of the century scenery was also employed as in 'The Royal Slave' in 1636.

IV. ELIZABETHAN ENGLISH

If we read the works of Elizabethan writers (and Shakespeare is an Elizabethan writer), we are likely to wonder at many points of difference in grammar, syntax and meaning that we observe when we compare their English with the English of today; but when we look closely into the matter and study the literary background of the age, we understand the cause of this difference.

The great Renascence had just taken place and under its impulse, the literature of ancient classics was being studied as it had never been studied in England, and the English language was coming under the influence of Latin

and Greak. mostly the former. It was incorporating Latin phraseology and modes of expression, just as our modern Urdu is now-a-days absorbing many transliterated words and phrases from English. It was in a period of transition. And as it is always the case with transitional periods, there was a struggle between the old traditions and new tendencies and the result was *a language clear in thought but doubtful in expression*. Here Latin-English, there English-Latin, but always intelligible. The Englishman in a foreign country, with but a smattering of the foreign tongue will express himself in a hybrid language, but he will make himself clear though his grammar be faulty and his syntax inexact. So, too, the new English (as Elizabethan English may be called) which was rather loose, so far as grammar and syntax was concerned but was nevertheless clear and quite understandable. The literary language of the times was naturally very expressive and forceful. It was really metaphorical and flowery, ornate sort of language. Hence we find that the Elizabethan English differs from the English of today. It was trying to reconcile two conflicting traditions and hence syntax or orderly arrangement of words in sentences could hardly be looked for, though inflexional changes were frequent. It was in the process of change and had not yet emerged in its new form because changes that endure are not wrought in a day or a life time and cannot be expected to be established in a transitional period. Such was the language of Elizabethan England when Shakespeare wrote his plays.

The "so-called Grammatical difficulties" in Shakespeare are due to this peculiarity of the Elizabethan English. It must also be borne in mind that in those days printed books were less common than now and that even today spoken language is frequently less grammatical than the language of the written book.

V. ELIZBETHAN ENGLAND

Before we make a study of Shakespeare's life and his great plays, it is in the fitness of things that we must have a knowledge of the times which produced Shakespeare. So, here we give a brief survey of the social and political

conditions of the age and its intellectual and literary tendencies.

In the last decades of the 16th Century the life of England ran high. The country enjoyed absolute peace and calm. Three conspiracies against the Queen's life had been brought to light, and her rival, the Queen of Scots, had perished on the scaffold. The invasion of Spain on the sovereignty of England had been defeated by the bravery of English sailors, aided by the winds of heaven. This epoch-making victory had made England the mistress of the seas. The spirit of adventure was in the air. English commercial enterprise was exploring untravelled lands and distant oceans. English citizens were building up enormous fortunes ; the peasantry were trying to increase their land produce and were quite contented, the nobility were rolling in riches and worshipped the Queen. It was an age of comfort among all classes, of unbounded patriotism and of peace at home and abroad. Such were the political and social conditions obtaining in Elizbethan England.

As for the intellectual and literary aspect of this historic age in English history, we find that the Elizbethan age was a time of intellectual liberty, of growing intelligence. The Renaissance had aroused the intellect and aesthetic faculties of Englishmen while the Reformations that awakened their spiritual nature. " The Renaissance enabled man," as Lamartine remarks, "to discover himself and the universe." Under its influence he, as Taine says, " suddenly opened his eyes and saw, the printing press did its part in diffusing knowledge." At the same time, the discovery of new worlds beyond the seas, and the thrilling tales brought home by daring explorers, " quickened popular curiosity and the zest of adventure kindled fresh ideas about many things and did much to enlarge the boundaries of men's minds." It was, in fact, an age in which, " men lived intensely, thought intensely and wrote intensely."

The spirit of "great thought and great action " characteristic of the Elizabethan age, found expression in literature and led to a wonderful literary outburst. The age was ripe for drama which was brought to the highest stage of

its development. The Elizabethans, being no longer oppressed by the question of bread and butter and having their intellect and imagination strongly invigorated by the spirit of Renaissance, naturally could think of human life, its actions and passions. Contented and well-fed as they were, they cared for mankind—its joys and sorrows, its good and evil, its greatness and grotesqueness. Hence their great interest in the drama in which they saw the actions and events of whole mankind represented on the stage. ' In the drama they saw men and women, alive, in action, in suffering, changing for ever from mood to mood, from attitude to attitude ; they saw these men and women solitary, conserving with their own hearts—in pairs and in groups acting one upon another ; in multitudes, swayed hither and thither by their leaders." This was the age which produced Shakespeare, the greatest dramatist of England.

B. SHAKESPEARE—HIS LIFE AND WORKS

I. A BRIEF BIOGRAPHY OF SHAKESPEARE

The life of the greatest Dramatist of the World is enveloped in mystery and obscurity and " all that we know with certainty " to quote Stevens " is that Shakespeare was born in Stratford-on-Avon, married and had children ; that he went to London where he appeared as an actor, and wrote poems and plays, returned to Stratford, made his will, died and was buried ". Though the material at our disposal regarding Shakespeare's life is really very scanty, yet it is possible, out of whatever meagre historical and legendary information that we possess about him, to construct a tolerable biography of the man. Shakespeare's life falls into three broad divisions :

(*i*) Life in Stratford-on-Avon (1564-86).
(*ii*) Life in London (1586-1610).
(*iii*) Life in Stratford Again (1610-1616).

Life in Stratford-on-Avon. William Shakespeare was born in April 1564 at Stratford-on-Avon. His father John

Shakespeare was a farmers's son and a prosperous trader in leather, meat and agricultural products. Of Shakespeare's education, not much is known, except that he probably attended the local free Grammar school where he got a smattering of Latin and Greek. When Shakespeare was about fourteen, his father's fortune began to decline. He was entangled in acute pecuniary embarrassments and young Shakespeare had to leave school to share with his father the burden of maintaining the family. He applied himself to the trade of a butcher. In 1582, at the age of 19 he married Anne Hathway who was eight years older than her boy husband. Though he had little schooling in the ordinary sense of the word, yet his real teachers were the men and women and the natural influences which surrounded him. Stratford is a little village situated on the banks of Avon which is remarkable for 'the perfection of quiet English Scenery ' and wealth of natural beauty? Near at hand was the forest of Arden. These surroundings made a deep impression on the young poet who had a keen eye for all he saw. " Every phase of the natural beauty of this exquisite region is reflected in his poetry, just as his characters reflect the nobility, littleness, vices, emotions, prejudices and traditions of the people about him." About 1586 Shakespeare left his Startford, joined Burbage's Company of players and went to London.

According to tradition Shakespeare was compelled to leave the country as he had incurred the wrath of Sir Thomas Lucy firstly by stealing a deer from his park and subsequently by levelling a scurrilous satire against him when summoned for trial for that offence.

Life in London. Not much is known about his life in London, the period of his great creative activity. His plays are the only material on which we can base our conclusions about his life. It is evident from them that within the first five years of his life in London he had gained entrance to the society of gentlemen and scholars, had mastered their characteristic mannerisms and expressions and was thus fully prepared to weave into his dramas the whole life of the English people.

Shakespeare was probably trained like his fellow dramatists, first as an actor, then as a reviser of old plays and then as an independent dramatist. By 1592 he is mentioned as a successful actor and playwright. Shakespeare's poems arther than his plays, mark the beginning of his success. Venus and Adonis gained him a great popularity and its dedification, in 1593, to the Earl of Southampton is believed to have brought him a substantial reward, which may have laid the foundation of his business success. Henceforth his popularity and success in business grew amazingly. He became one of the principal proprietors of the Globe and Black Friars theatres in which his plays were represented.

Now Shakespeare had a fortune for himself and had won the esteem of his countrymen. Actors and playwrights were looked down upon in those days and his aim in adopting this profession merely was to amass wealth, raise his status and ultimately settle down as a respectable farmer in the beautiful and peaceful countryside of Startford.

Life in Startford again. With the wealth thus obtained through his shares in the London theatres, he purchased lands in the Startford country, bought the New Place, the largest house in the town and about 1510 he re-settled permanently at Startford where he led a retired quiet life until he died in 1616.

Development of his Dramatic Genius. A clear notion of the development of Shakespeare's dramatic genius is perhaps of greater interest and usefulness to a student of literature than his biography, hence a brief note on the point will not be out of place. Shakespeare has left about 37 plays, some tragedies and some comedies of all which have been admired by the critics, but four of the tragedies : Lear, Macbeth, Hamlet, Othello have been ranked as absolutely the greatest plays in world's dramatic-literature. A careful reading of his works creates an impression of four distinct periods in his creative life or four clear stages in the development of his dramatic genius.

II. FOUR PERIODS OF HIS CAREER AS A DRAMATIST

(*i*) **1588—1594. A period of apprenticeship and early experimentation**. During this period, Shakespeare probably wrote his early poems, some of his historical plays and a few comedies. The dramatic work of this period seems to be in close imitation of that of his predecessors particularly Marlowe. The period is marked by youthfulness and exuberance of imagination, by extravagance of language and the frequent use of rhymed couplets with his blank verse. The important works composed in this period are Venus and Adonis, Love's Labour Lost, Two Gentlemen of Verona and Richard III.

(*ii*) **1595—1600. A period of Growth and Development.** In this period Shakespeare wrote three great historical plays Henry IV Parts I and II and Henry, V, some of his finest comedies like The Merchant of Veince, As You Like It and Twelfth Night. This may be called *the period of great comedies.* The poet bathes everything in the golden light of joy and frolic. The work of this period is distinguished by better plots, more artistic work, display of a greater knowledge of human nature and subtlety of character-delineation.

(*iii*) **1600—1607. A period of gloom and depression.** This may be called the period of great tragedies. In this period Shakespeare attained perfect harmony of thought and language but as a result of his long study of human life, his outlook on life became serious and melancholy. He began to contemplate deeper problems of life. The principal works of this period, besides a few romances, are his great tragedies Othello, Lear, Macbeth, Antony and Cleopatra, Julius Cæsar and Hamlet seem to mark the end of this period. In both we have heroes who are types of persons who do not owe their fall to any base element in their character but are rather too good to live in this world of intrigue and selfishness. Thus we find a sort of deep sadness and pessimism in Shakespeare during those years, though it cannot be exactly accounted for.

(*iv*) **1608—1611. A period of restored calm and serenity.** This period marks a calm after a storm. Now

Shakespeare again takes to comedy but it is a comedy of a different nature. Cymbeline, Winter's Tale and Tempest which belong to this period "are all bathed" in the words of Dowden, "in a light of kindliness and tolerance, the light that falls from an old man's eyes."

III. SHAKESPEARE'S PLAYS AND THEIR CLASSIFICATION

We have given above a brief sketch of the four periods of Shakespeare's dramatic career described and discussed at length by Professor Dowden. Though the learned Professor has beautifully traced the development of Shakespeare's mind and art with the convenient device of dividing his dramatic career into periods, yet all such divisions of Shakespeare's literary life are purely conjectural ; we should rather guard against dividing Shakespeare's life into periods : such as Comic Period, Tragic Period, Romantic Period. We cannot divide any life into such water-tight compartments. Nor can we sharply divide his plays according to subject-matter. *Hamlet* is a tragedy and *As You Like It* is a comedy : so much may be admitted. But between the most marked examples of these two kinds there is every degree and variety of tragic and comic interest, exhibited in rich confusion ; so that the plays might be best arranged on a graduated scale ; comedy shades into tragedy by imperceptible advances, and he would be a bold man who should presume to determine the boundary. All the materials and all the methods of his Tragedy are to be found dispersed in his Comedy. If Brutus is a philosopher so is Benedick. Romeo and Juliet die, Troilus and Cressida survive. Most of his themes are indifferent and it is diffiult to say which of them he will choose for a happy ending. Nor is there reason to suppose that the public called at one time for comic stories, at another time for tragic and that his plots were adopted to suit the demand. The real difference is in his own mood ; the atmosphere and impression which give to each play its character are reflected from his own thought, and cannot be ranged under any special heads to meet the mechanical require-

ments of criticism. The fancies of those critics who amuse themselves by picturing Shakespeare as the complete tradesman now writing a comedy to order and now a tragedy have no facts to work upon. "One wonders," says Halliwell-Phillipps, "what Heming and Condell would have thought if they had applied to Shakespeare for a new comedy, and the great dramatist had told them that he could not possibly comply with their wishes, he being then in his Tragic period!" There are no such things as "periods" in the literary life of Shakespeare!

According to their *subject-matter*, his plays may be arranged as follows :

Comedies. The Two Gentlemen of Verona; The Comedy of Errors; The Taming of the Shrew, Love's Labour Lost; All's Well the End's Well; A Midsummer Night's Dream; Much Ado About Nothing; Merry Wives of Windsor; Twelfth Night.

Tragi-Comedies. Merchant of Venice; Measure for Measure; Troilus and Cressida; Timon of Athens.

Historical Plays. King Henry the Sixth; King John; Richard the Second; Richard the Third; King Henry the Fourth; King Henry the Fifth: King Henry the Eighth.

Romantic Dramas. Pericles; Cymbeline; As You Like It; Winter's Tale; The Tempest.

Tragedies. Titus Andronicus, Romeo and Juliet, Hamlet, Othello, Lear, Macbeth.

Roman Tragedies. Coriolanus, Julius Cæsar, Antony and Cleopatra.

The division of Shakespeare's plays according to subject is the most instructive from the literary point of view.

Chronological order of his plays. The precise chronological order in which Shakespeare wrote his plays is difficult to determine.

Shakespeare's activity as a dramatist extends over a period of twenty-four years from 1588 to 1612. During this time his style steadily developed in the direction of greater freedom, so that it is possible by applying certain tests to classify his plays chronologically.

The tests most easily applied are metrical. Shakespeare in his early works frequently employed rhymed ten-syllable couplets, and also groups of four ten-syllabled lines which rhymed alternately. Even where he used blank verse there was apt to be a pause at the end of the line, and lines of eleven syllables, and lines of ten in which there was no stress on the tenth syllable were not common. In his later work rhyme is rare, there are fewer and fewer end-stopped lines and more in which the pause comes in the middle; eleven and twelve-syllabled lines grow commoner, and light endings occur with increasing frequency. Lines ending with weak mono-syllables like *to* and *with* do not occur before the latest period. Taken as a whole the style of the later periods is freer though sometimes harsher than that of the earlier. The early dramas abound in fantastic word-plays and comparisons, and contain classical allusions—these features are absent in the later plays.

Publication of these plays. Shakespeare's plays were first published in Quarto editions, which began to appear in 1597. As there was no strict law of copyright, many of these editions were published without the author's consent or approval. A reporter would frequently take down the dialogue of the play at the theatre and deliver it as copy to a piratical bookseller. Sometimes, however, the editors would seem to have had access to acting editions. After Shakespeare's death a complete edition of his plays was published, in 1623, by his friends Hemings and Condell, who had acted with him at the Globe. This, which is called the First Folio was the first fully authorised edition of the plays, but, as the Globe and all it contained had been burnt in 1613, the Folio text had to be based for the most part on that of the Quartos. The earliest Quartos as a rule give the best text, but require in places to be supplemented by the first Folio; and in many cases, even amended.

Besides the plays mentioned above and two poems—*Venus and Adonis* and *Lucrece*—Shakespeare wrote 159 sonnets. Many of them, like the early plays, abound in fantastic conceits and elaborate metaphors. Technical words, especially the terms of law and medicine are common in them, and the style is often obscure and artificial.

In the power of passion and imagination they are nevertheless unsurpassed.

C. A GENERAL ESTIMATE OF SHAKESPEARE'S WORKS

I. SHAKESPEARE'S GREATNESS AND UNIVERSALITY

Next to the Bible, the works of Shakespeare are regarded as the greatest treasure of the English language and next to the holy book, they are the most widely read and most tenderly cherished. No household in the English speaking world is considered as properly furnished unless it contains a copy of the holy Bible and of the works of William Shakespeare which are kept as symbols of religion and English Culture. Shakespeare has enjoyed *this* world-wide popularity throughout the last three hundred years. What's after all, one may ask, the secret of the spell which this great author has cast upon the minds of the people throughout the length and breadth of the world during these centuries. The answer is not far to seek. Though Shakespeare describes English life of the Elizabethan England, yet he also describes life, pure and simple, life as it is everywhere in all parts of the globe and as it has been in all periods of human history. In his plays we meet the finest delineation of human passions that now move the human heart as deeply as they did in his own day and as they will continue to do as long as man remains man and is not reduced to a Robot or an Automaton. His stories and characters were not conceived to illustrate any particular law or principle.

Shakespeare represents real life. His dramas teach us as life teaches—neither less nor more. He builds his fabrics as nature does on right and wrong, but he is not at pains to make nature more systematic than she actually is. He observes the mystery of life minutely and represents it forcefully but makes no efforts to unravel it. He does not

attempt at a solution of the riddle of life because he knows well enough that here the sage is as ignorant as a child.

Certainiy such a presentation of life can be offered only by the greatest intellect and the highest order of genius. It is in this presentation that we discover the secret of Shakespeare's greatness and universality. This important feature of his drama was not hidden even from his contempories; for did not Ben Tonson rightly prophesy: 'Shakespeare was not of an age but for all times." A fuller answer to the questions posed above is contained in the following appreciation of his dramatic genius.

II. AN APPRECIATION OF SHAKESPEARE'S DRAMATIC GENIUS

1. **His marvellous art of Portrait-painting**. Shakespeare stands unrivalled in the delineation of human character. *He does not describe only the external surface of a man's character but he pierces as it were to the hidden centres of character*, touches the deepest springs of impulse and passion, out of which issues of life emanate and evolves these issues dramatically with a flawless strength, subtlety and truth. Carlyle says regarding this art of portrait-painting. " All greatness of the man comes out decisively here. It is unexampelled, I think, that calm creative perspicacity of Shakespeare. The thing he looks at reveals not this or that face of it but its inmost heart, and generic secret: it dissolves itself as in light before him, so that he discerns the perfect of structure." Shakespeare's insight into human nature is superhuman indeed. "His characters" says Geothe " are like watches with dial-plates of transparent crystal; they show you the hour like others and the inward mechanism also is all visible." " Every single character in Shakespeare is as much an individual as those in life itself; it is impossible to find any two alike; and such as from their relation or affinity in any respect appear most to be twins will upon comparison be found remarkably distinct." Such is the *wonderful variety of character* in Shakespeare. The quality in Shakespeare which dominates the rest and in which he supresses all other writers ancient

or modern is his *power of making his characters live* ; this is the rarest of all faculties and Shakespeare possesses it in an extraordinary degree. " At his creating breath the dead rise from tneir tombs, heroes gain victories, lovers murmur in accents which still move our hearts. From the dust of the chronicles he draws the rough clay out of which he fashions his characters and as soon as the character leaps from his hands it is alive, fights, speaks, is crowned with laurel or myrtle or dashed down in some awful catasrophe. He paints equally Hotspur who is all action, Hamlet who is all imagination, Lady Macbeth who is all ambition......If he brings a dog upon the stage, the dog is alive and has a character of his own. A nurse, a porter, a ship-Captain, a page appear, they are not people on the stage, they are people in real life."

2. **His perfect constructive skill.**—The constructive skill of his dramas is another gift for which Shakespeare is enthusiastically admired. His first care was to get hold of a story that might be shaped to the needs of the theatre. To read one of those ill-shaped, ill-constructed romances which formed his original and to pass to a reading of his play is to know him as the greatest of artists. Hudson says that shakespeare's highest and most peculiar excellence lies in his dramatic composition. " He it was and heli alone that accomplished and organised the task of Engysh Drama. Among his predecessors there was properl speaking no dramatic artist. Take any English drama written before him, and you will find that the several parts do not stand or draw together in anything like organic consistency ; the work is not truly a concrescence of persons and events, but only at best a mere succession or aggregation of them. Instead, therefore, of a vital unity, like that of a tree, the work has but a sort of aggregative unity, like a heap of sand." But in Shakespeare we have such a *vital organic unity*. In all his plays and more particularly in his plays of maturity, there is nothing in his plot which does not bear upon, directly or indirectly—the main action, so that we cannot take away a part without seriously damaging the whole. There is a *perfect growth in the plot—an* appropriate beginning, a good

middle and suitable end. There is also *a perfect adaptation of story and character*.

Shakespeare is such a prolific writer and he wrote so abundantly that his contemporaries were led to think that he lacked art or artistic self-restraint, that he uttered what he thought with such an ease that he never had to blot or even with such carelessness that he never cared to blot a single line in his manuscripts. Milton also echoed them in his loving praise of Shakespeare when he called him, " Sweetest Shakespeare, Fancy's child, who warbled forth his native woodland notes wild." It is true that he wrote abundantly and he did not observe so strictly the rules of Classical Drama. He did not accept the fundamental doctrine of classical dramatic art, the doctrine of three unities, unities of time, place and action (which demanded that the stage should be occupied to the end by a single complete action, which takes place in one spot and in one day) in its narrow sense but *amalgamated the three unities into the broader Unity of Impression*. As long as he was able to maintain this unity he did not care if he violated any of the three so called unities. So though Shakespeare does take liberties so far as the rule of Dramatic Composition is concerned, yet it is wrong to say that he lacked artistic sense or artistic self-control. The view hardly needs any serious refutation after the masterly analysis of some of the Shakespearean plays by Professor Moulton who has beautifully brought out in his " Shakespeare as a Dramatic Artist," the marvellous craftsmanship of Shakespeare. His Art, of course, is far *less-self-conscious* than that of Milton or Tennyson. It was *more intuitive* than a forethought. Like a really Great Artist he did not need rule or conscious analysis to tell him what is good or what is bad. Any analysis that was necessary was done subconsciously.

Does not the perfection of Art consist in the art of hiding itself. Such is indeed the art of Shakespeare.

3. **Humour and Pathos**. Shakespeare has a great capacity for kindly mirth or genial laughter. But for this capacity, Shakespeare could not have described human life

so tenderly and powerfully in all its variety and completeness and it is to this capacity that he owes the universality of his appeal.

Humour formed a part of Shakespeare's nature. He can laugh at human foibles, faults and failings, but his *laughter is by no means heartless, cold, callous or cynical. It is always mingled with sympathy.* He can, by his great imaginative insight *enter into different moods of variegated humanity.* He can realise, feel and in fact live the life of a lover who is through and through swayed and thrilled by passion ; a cynic, reviling the world like Jaques ; or a Misanthrope like Timon, or a Murderer like Macbeth, or a Villain like Iago. And yet he has a tender corner in his heart for a clown too. Thus with beauty, or with pathos or with thoughts Shakespeare can mingle his mirth. *His humour, in Dowden's words, is like the play of summer lightning, which hurts on living creature but surprises, illuminates or charms.* Shakespeare's wit while it ranges from word-play to wisdom, is not only, astounding ; it is also healthy and joyous ; it may dazzle but it will never blind ; it may tickle, but it will never wound. So it is with his soul of humour. The lesson it teaches is a plain one and should be learnt by all of us ; that to laugh is more profitable than to weep and that to sneer—even at folly is the mark of a fool ; but to smile on the weakness of humanity till it smiles on itself and is healed, may be a wise man's pastime and his honour.

Closely allied with his humour is Shakespeare's *Pathos* or his great *capacity for exciting pity or compassion* and *moving the heart with tender emotions.* His Pathos is *generally mingled with his humour* which heightens its poignancy and gives it a deeper significance. Ingersoll says, " Above all others, Shakespeare appreciated the *Pathos of the situation.* Nothing is more pathetic than the last scene in Lear. No one has ever bent above his dead who did not feel the words uttered by the mad king—words born of despair deeper than tears.

> Oh that a horse, a dog, a rat hath life,
> And thou no breath.

When Macbeth has reaped the harvest, the seeds of which were sown by his murderous hands, he exclaims—and what could be more pitiful :—

I 'gin to be weary of the sun.

Antony, as the last drops are falling from his self-inflicted wound, utters with his dying breath to Cleopatra.

I here importune death a while, until
Of many thousand kisses the poor last
I lay upon thy lips.

And Cleopatra's comment upon herself:—

Rather on Nilus mud lay me stark naked
And let the water flies blow me into abhorring.

As the soul of Euphorbus was thought to live in Pythagorus : So the sweet soul of Ovid lives in Mellifluous and honey-tongued Shakespeare.

The last few scenes of Julius Cæsar are full of a deep pathos. The magic force of Antony's speech is also derived from its pathos and irony which are subtly alternated by Shakespeare.

4. **His-poetry**. His dramatic gift alone would have secured him the world-wide popularity he has won but would have hardly ensured his glory. *The first dramatist was also the first poet of his day and the first of all time.* The poet is not revealed by the hundred *exquisite songs* with which the plays are strewn *The ardent passion of beauty* which is the distinction of the Sonnets and causes the best of them to reach the high water-mark of beauty in English poetry, attains in his plays to results as fine. Most often the *fusion of the dramatic or lyric elements is perfect, absolute and beyond analysis.* A whole scene is lifted into a higher mood, while the proportions of its constituent elements are unmodified and thus *the pleasure of truth which is retained and the added pleasure of beauty are blended in strict unity.*

Beauty comes of the *perfection of style and versification,* the *rarity of the images and the accompanying music.* No purely lyrical poetry in English weds words or metaphors more triumphantly or contains more varied, richer or more delicate sonorities than those which Shakespeare spontaneously or inexhaustibly produces in the blank verse

of his plays. In the capital scenes of his great tragedies—the dialogues or Romeo and Juliet, Hamlet's soliloquies, the scene of the awakening of Othello's Jealousy, of Lear's passionate railings or Macbeth's hallucinations—the splendid garb of poetry overlies a Pathos which could exist without this splendour but is transfigured by it.

5. **His mastery of Language.** "As Epires Stolo said that the muses would speak with Plautus' tongue if they would speak Latin: "So I say that the muses would speak with Shakespeare's fine-filled phrase if they would speak English." Shakespeare strikes our attention by his wonderful mastery over the English language. He *can by various stylistic devices make his languhge express most exactly the wonderful variety of human feelings and thoughts.* He uses *verse and prose at just the most appropriate times.* He has coined a large number of *poetic phrases* which have become household words in English and will live as long as the English language lasts. Hazlitt says: "Shakespeare has a magic power over words: They come winged at his biddings and seem to know their places. They are struck out at a heat, on the spur of an occasion, and have all the truth and vividness which arise from an actual impression of the objects. His epithets and single phrases are like sparkles, thrown off from an imagination, fired by the whirling rapidly of its own motion. *His language is hieroglyphical. It translates thought into visible images.*"

To Shakespeare also belongs the credit of finding choicest, rarest and most unforgettable forms to clothe the secular thinking of his time. None come near him in the number of what has been called "*Bosom Lines*"—of lines which we may cherish in our bosoms; lines that like bosom friends are ever at hand to counsel, comfort and gladden us, under all the vicissitudes of life."

III. SHAKESPEARE'S DEBT TO HIS PREDECESSORS

In tragedy Shakespeare is indebted to Kyd and Marlowe in some ways. Complementary to each other they had shown the first purpose of the higher and more serious type of English tragedy, the first hint of romantic quality which is the literary token and honour of Shakespeare.

Debt to Marlowe. From Marlowe Shakespeare learnt to suffuse his plays with a glow of the imagination unhallowed by anything but its own energy which was the spirit of the time. Before Marlowe the English drama had not known the dash, the vehemence, the rapid march that we find in *Tamburlaine*, producing an impression of greatness and causing the audience to tremble with enthusiasm and feel the rush towards an end—any end. This rapid march of events we find reproduced to some extent at least in *Julius Cæsar*.

More important than this, however, was Marlowe's blank verse from which Shakespeare is bound to have learnt a great deal. *Gorboduc* had been written in blank verse but the lines were monotonous and wooden. The plasticity of Marlowe's line is its remarkable characteristic and is the direct expression of his varying poetic mood, the ebb and flow of metaphor. In Shakespeare's hands blank verse became the most suitable vehicle for dramatic expression.

Debt to Kyd. But to Kyd Shakespeare owes a greater debt. For a play written so early as Marlowe's *Doctor Faustus*, *The Spanish Tragedy* is a triumph of dramatic genius. It is a revenge play akin to *Hamlet* and *Julius Cæsar*. Many devices of this play were later used by Shakespeare and others—the idyllic garden scene, between Horatio and Bell-Imperia, setting off the tragedy that environs it, the play within the play; (*Cf. Hamlet*); the dumb show *(Cf. Hamlet)* no longer employed as a mere prelude, but a regular part of the drama; the carefully articulated sub-plot filling out and relieving with its grim humour the bleak horror of the main tragedy. All these elements have repeated themselves in numerous variations in the plays of Shakespeare.

Kyd also gave to Shakespeare a much better type of tragic hero than he could find in the plays of any other predecessor. Before *The Spanish Tragedy* the main characters in a tragedy had been affected princes or grandiloquent supermen who ran sweeping to their revenge. Hieronimo moves a step forward, hesitates, draws back, falls into a

passion of indecision before he finally completes his task. In the meantime under the stress of circumstances his character develops from simplicity to a subtle complexity. This growth—the reaction of events upon character as in Brutus and Hamlet—and not the easily portrayed action of character upon events—as in *Tamburlaine*—is the mark of a master artist in characterization. Kyd was the first to discover it—in other words, he was the first dramatist to write dramatically. Shakespeare was to take to perfection this kind of hero in Hamlet.

It it interesting to notice both what Shakespeare rejected and what he retained of Revenge plays in *Julius Cæsar*. The play, no doubt, belongs to the group of Revenge plays. A murder is committed before we reach the middle of the play. Antony and Octavius seek vengeance for this murder for the rest of the play. But—and here comes the difference—the avenger not is the hero of the play, and therefore does not ask for our sympathy. Our sympathy and all our interest are with one of the murderers—Brutus, Cassius, Titinius.

But when all is said about Shakespeare's debt to his predecessors, it must be remembered, that he was far superior to any one of them. This is apparent from the very outset of his career. He did not continue unswervingly in the path in which he made his first steps, acquiring, like Lyly, Kyd and Marlowe, a distinct manner which both marked and bounded his personality. His flexibility was marvellous, He adapted himself to the most diverse material, and seemed to use it all with equal ardour and joy. It is as though he had sworn in his youth to experiment in constructions of the most varied kinds and in the most highly contrasted moods. He shows equal aptitude for the tragic and the comic, the sentimental and the burlesque, lyrical fantasy and character-study portraits of women and of men.

He borrowed from everywhere, and everybody and shaped it all out of recognition. To the last he demons trated his conviction: that all dramatic systems are good, but not one of them indispensable.

IV. SHAKESPEARE'S PLACE IN THE HISTORY OF ENGLISH DRAMA

Elizabethan Drama, which was the result of the reconciliation of the Classical and Romantic traditions of English Drama, reaches its climax in the works of Shakespare, the master-spirit of the age. Though a product of his age, his was a genius which was governed by its own laws. Though Shakespeare owes a good deal to his predecessors and though he freely borrows the raw-materials of his plays from contemporary and ancient writers, yet he was not under the necessity of following any laws extraneous to the nature of his own genius.

> Above all, to thine own self be true
> And thou shalt find that thou can'st not be false
> To any man.

Really Shakespeare was true to the laws of his own dramatic genius. By natural bent, he was more inclined towards Romanticism. He discarded the Unities of Time, Place and Action, which meant, in the briefest possible statement, (*a*) that the entire story of a play had to be confined to a single day, (*b*) and to a single scene, and (*c*) that it was to be one single story only, without any sub-plot or minor episodes of any kind. He substituted for them the wider Unity of Impression. He violated the classical unities to achieve this wider and more vital unity without which even the most maticulous observance of these unities is meaningless. He recognised the classical rules of dramatic construction only in so far as they helpled in the realization of his main objective, which was the representation of human life.

Besides giving up the classical unities, Shakespare relinquished the classical practice of keeping tragedy and comedy into watertight compartments. This division was also unnatural. Tragedy and comedy alternate in human life like sunshine and rain. Likewise, in his plays, we have a blending of tragic and comic elements. He makes free use of variety in theme and tone often fusing together tragic and comic incidents and characters in the same piece.

Shakespearean plays are harmonies of tones, with of course, one tone predominating the others. Shakespeare employs both action and narrative in carrying on a plot and his drama is essentially a drama of action. The incidents composing the plot do not take place off the stage only to be reported to the audience in dialogue or narrative. In Shakespeare everything that happens is represented on the stage. Shakespeare's stage was a miniature copy of the world. Shakespearean Drama which offers a true portraiture of life and follows the laws of psychology rather than classicism is the result of realistic observation and deep insight into human nature. Shakespeare's contribution to the development of drama consists in (*i*) asserting the individuality of the writer and brushing aside those unnatural restrictions which controlled the construction of the classical drama, (*ii*) in so moulding the taste of the literary intelligentsia of his day that they learned to value a play not so much for its technical perfection but its psychological and dramatic effects and (*iii*) in making Drama realistic without however, allowing it to lose that touch of idealism which is the soul of all literature.

Thus Shakespeare liberated English drama from all sorts of unnecessary and unnatural restrictions and has left behind models of his great art for posterity to follow. Though Shakespeare has not been imitated—perhaps because he is inimitable yet the sound principles of dramatic art inherent in his works have unconsciously moulded the minds and influenced the art of the succeeding generations of Dramatists.

V. DEVELOPMENT OF SHAKESPEARE'S STYLE

As Shakespeare's dramatic genius grew mature and he became a master of his craft, he came to realize that Rhyme hindered rather than helped the expression of dramatic feeling. In the earlier period of his dramatic career, he used rhyme freely, in the later period with reserve and afterwards he discarded it altogether so that the proportion of rhymed couplets in a play is one of the surest indications of the period to which it belongs. If there is much rhyme,

the play belongs to an earlier period and if there is little it belongs to a later one.

Shakespeare's blank verse also shows clear signs of evolution. It underwent various changes. "It became less mechanical and more vital, less formally regular and more swift, subtle and complex—Complex not with the intricacy of mechanical arrangement but with the mystery of the movement of life." As he advanced in his poetic career, the movement of his verse became freer ; and it paused less frequently at the end of the line. So a larger number of end-stop lines in a play proves its being a composition of an earlier period while the run-on lines are an indication of the composition of a later period.

As Shakespeare's mastery over his style increased his blank verse ran into subtly modulated period and adapted itself more and more to the nature of the feeling it sought to express, it overshot the allotted ten syllables or gathered itself up into a narrow space as the movement of passion required. Gradually it cast off the decorative raiment of flowery expression and became the living body of the Idea.

VI. DOES SHAKESPEARE REVEAL HIMSELF IN HIS PLAYS ?

Shakespeare is all over his plays but we cannot compose his own history from them. He is in all his characters and yet in the crowd he hides himself and makes good his escape. To say that drama is an impersonal, an objective art and the dramatist must keep himself outside his plays if he is to make them successful, is to utter one of those oft-repeated canons of literary criticism that make little sense in spite of repetition. What we know about Shakespeare from his plays is so essential that it seems impersonal. He opens his heart and mind to us, but the detective machinery of critics refuses to see what is obvious and looks for what is not there.

It is impossible that a dramatist should not give the best of himself to the children of his art. A dramatist cannot hope to thrill us by an emotion that was not intensely and sincerely felt by him. He must draw upon

his own experience and his own sympathy, he must write what he sees. Thus alone we can partake of the emotions that are aroused in him by certain situations and events.

Shakespeare's plays were written because the things he mentions in them were alive in his mind ; he emphasised a certain type of character because it appealed to his instinct and imagination, he passed certain verdicts on certain characters and certain kinds of conduct, because that was how he reacted towards them. Of course he never gives us a clear and unmistakable statement of his doctrine or creed, but the truths that he mentions in his plays must have been brought home to him by certain events and moments in his own life. His remarks about faithlessness of friends, about love, about inequality in the marriage-bond, about lightness in woman, about lust in man—all carry with them the immediate warrant of experience. To take a few examples from *Julius Cæsar*, when Shakespeare generalises from "spare Cassius" and says :

> Such men as he be never at heart's ease,
> While they behold a greater than themselves

he is expressing something that we all know to be true. Jealousy, born of deprivation, is a passion as common as mud ; to Shakespeare's thinking it is the core of all uttermost evil.

Again Cassius refuses to meet the demand of Brutus for money. Brutus concludes that a 'hot friend is cooling.' Shakespeare generalises :

> When love begins to sicken and decay
> It useth an enforced ceremony.
> There are no tricks in plain and simple faith ;
> But hollow men, like horses hot at hand,
> Make gallant show and promise of their mettle :
> But when they should endure the bloody spur,
> They fall their crests, and, like deceitful jades
> Sink in the trail. [Act IV. ii. 20-27]

These lines do irresistibly suggest a background of bitter personal reminiscence. But who can guess what it was ? The generative moments between experience and his soul have passed beyond recovery, as they were most of them lost to his own remembrance long before he died.

The truth is that Shakespeare is always in his plays. What we know of his life is in perfect agreement with what his plays tell us about him. As we grow familiar with his work we are sure that we are in the presence of a living man. But if we try to argue backwards and to recreate his personal history from the facts provided by these plays we fall into a trap.

VII. IS THERE ANY UNDERLYING MORAL SIGNIFICANCE IN SHAKESPEARE'S PLAYS

There has been a good deal of controversy over the question whether Shakespearean plays have an underlying moral significance, whether the author of these world-famous dramatic masterpieces wanted to inculcate any moral lesson. Some students of Shakespeare have held that he is indifferent to morality. They say that Shakespeare is so much more careful to please than instruct that he seems to write without any moral purpose. His plays, they say, are not inspired by any moral philosophy. He is not a preacher or a homilist; he is a poet and a dramatist.

It is true Shakespeare never tried to propagate any political views, philosophical theories or religious doctrines through his works. In his plays we find such sympathetic references to different political theories and religious creeds that followers of conflicting theories and creeds have often claimed Shakespeare to be one of themselves. He has alternately been claimed as a Democrat, an Aristocrat, a Protestant, a Catholic. Such is the liberality of his views and such is his sympathetic non-committal treatment of different creeds. As a matter of fact, this is one of the secrets of the universality of his appeal. Inspite of all this, it can be asserted without fear of contradiction that Shakespeare was not altogether indifferent to morality. It is true that his plays were not designed to illustrate and emphasize any paticular moral lessons or religious beliefs, yet there is certainly a moral effect which the study of his plays leaves upon the mind—a moral effect much more impressive, potent, and overwhelming than that of any direct moral preaching. A study of his works has an en-

lightening, chastening and subduing effect upon us. It broadens our mental outlook and fills our heart with a spirit of tolerance and unbounded sympathy for human being.

It is in vain to look for any *poetic-justice*—which implies that good should be rewarded and evil punished—in the work of Shakespeare. But we know from our knowledge of the world that there is no poetic justice even in God's world. The sun rises on the evil and the good alike and in the actual world wicked Iago's live and innocent Desdemona's are strangled. True to life and nature, Shakespeare did not want to force a moral order into his plays. He represents evil in his plays as a destructive principle which involves the waste of goodness. Yet the goodness that is wasted is none the less worthy for that. Goodness is goodness; it is beautiful and sweet. It may be wasted and destroyed apparently to no purpose, yet the fact that it is wasted or destroyed overcome by evil, in no way, diminishes its beauty and sweetness. It rather adds to it a mysterious and ineffable glory. It is better to be a Desdemona or a Cordelia though one may be strangled or hanged on the gallows than to live on like a wicked Iago or a Gonril. Brutus fails and Octavius succeeds, but are not those who fail sometimes more worthy of admiration than those who succeed? Such is the moral effect of a careful study of Shakespearean tragedies. There is always present "an underlying substance of cosmic thought......a certain mysterious philosophy which moves us and which though not intellectually convincing is emotionally satisfying."

PART II—ABOUT THE PLAY

I. HISTORICAL BACKGROUND OF JULIUS 'CÆSAR'

[*Some facts from Roman History, a knowledge of which is necessary for understanding the plot of the play*].

Julius Cæsar was born in 100 B.C. of an old Roman Family, the Julia Gens.

Sulla, the Champion of the Optimates, or the well-to-do classes died in 78 B.C. and Csæar, who had been learning

warfare in the East returned home to play his part in the civil affairs.

Civil Offices held by Cæsar. Cæsar's rise to power and glory was rapid. He became Quaester (a Magistrate with the charge of Public Funds) at the early age of thirty two in 68 B.C. In 65 B.C., he was elected Aldile (a magistrate who had charge of public buildings, games, markets and police). In 63 B.C., he became Pontifex Maximus (the higest priest). Next year, he obtained Praetorship (the office of a magistrate next in importance to the consul).

Greatness of his Rival, Pompey. The power of Pompey, who was known as Pompey the great, was at its zenith. "His rapid conquests in Asia could only be paralleled by those of Alexander. The conqueror of nations, the founder of nine and thirty cities, what opposition could be made to any claims he might choose to advance."

In 61 B.C., Pompey returned from the East. The pageant by which his return was celebrated was the grandest ever seen by the people of Rome. (Ref. I-*i*-39 of the play) Clad in a robe which once belonged to Alexander, the Great, he led 324 captive princes, princesses and generals to the Temple of Jupiter.

First Triumvirate. Next year, returning from Spain with a princely fortune, Cæsar formed with Pompey and Crassus the first Triumvirate (a joint-rule by three). The influence and wealth of these three "Monarchs" rendered them all-powerful in Rome. In 59 B.C., Cæsar was elected consul (chief magistrate) and he became the recognised leader of the Popular Party at Rome. He forced upon the Senate an Agrarian Law, which bestowed estates upon a large number of citizens and the Pompeian Veterans.

Command of Gaul. At the end of 59 B.C., Cæsar acquired the Command of the Province of Gaul (modern France), a command which he retained for ten years. With a view to retaining his political power in Rome, he gave his daughter Julia in marriage to Pompeins, and *himself* took for his third wife, Calpurnia, the daughter of the consul-elect L. Calpurnius Piso.

The Defeat of Nervii. Of the famous Gallic Campaign only one incident need be mentioned. It was his remarkable victory over Nervii, a Belgian Race of German descent. The Nervii had taken him by surprise and his legions stood threatened with destruction, but Cæsar rose to the occasion. He exposed himself personally in combat and fired his men with that "indescribable personal enthusiasm which afterwards turned them from Romans into Caesarians (*i.e.*, worshippers of Cæsar)" Antony refers to this event of Cæsar's life in his speech in III-*ii*-172.

Cæsar Crosses the Rubicon. Becoming jealous of Cæsar's growing influence, Pompey, gradually attached himself to the Senatorial Party and in 49 B.C. got him declared a public enemy by the Senate. On January 15th he crossed the Rubicon, a little stream which divided his province from Italy. This was an explicit declaration of war. (Note the meaning of the idiom : 'cross the Rubicon' from its origin related here).

Cæsar's Rise to Power. "At the first blast of his trumpets every obstacle fell before him." Even before he had time to bring up his legions, the chiefs of the Senate had evacuated Rome. Pompey secretly left the capital and abandoned Italy to the conqueror. Cæsar was now declared Dictator which office he held till his death.

Death of Pompey. In 48 B.C., Pompey's forces were routed at Pharsalia and Pompey himself was shortly afterwards murdered at Alexanderia.

Victory at Munda and Cæsar's Absolute Autocracy. Three years later (in 45 B.C.) Cæsar won a victory at Munda over Cneius, the son of Pompey (Ref. I-*i*-51) and thus finally crushed the Pompeian Party. In October of the same year he celebrated his triumph. Now Cæsar was all in all in the Rome and he began to assume the state and the visible symbols of monarchy. He ordered his statue to be made. He appeared publicly in the purple robe of the traditional kings of Alba, with a crown of laurel upon his head. The image of the monarch appeared on Roman Coins. He was regarded as a demi-god and worshipped as such.

Conspiracy against Cæsar. It was now that a formidable conspiracy against Cæsar's life began to take a definite shape. Cassius was the originator of it but he was soon joined by Decimus Brutus, Publius Casca, Tillius Cimber, Caius Trebonius and no fewer than sixty others. With the exception of Cicero, all the survivors of the Optimate Party joined it. Finally, they secured the support of Marcus Brutus, who traced his descent from a Brutus who, according to the legend, drove the Tarquin Kings from Rome (See II-*i*-53) and with grim patriotism condemned to death two of his own sons for sympathising with the exiled family.

Cæsar's Assassination. On ides (*i.e.* 14th) of March 44 B.C., the Conspirators assembled early in the morning and repaired in a body to the Portico of Pompey's theatre, which was adjacent to the hall meant for the meeting of the Senate. Decius Brutus overcame Cæsar's disinclination to attend the meeting and he passed for the last time in a litter—for he feigned sickness as an excuse for his hesitation—from his house near the temple of Vesta, through the Forum to the theatre of Pompey. The Conspirators performed their terrible act and the imperial dead body was carried home to Calpurnia in the same litter in which he had come in the morning.

The Political siginificance of Cæsar's Assassination. "The Assassination of Cæsar was a political blunder. The fabric of the Republic had long been tottering in its fall and Cæsar was the man who could have built upon the old foundations a solid and a practicable Government. His death involved the state in fresh struggles and Civil Wars for many years, until in the end it fell under the supremacy of Augustus, who established a monarchy far more despotic than that which the so-called liberators (*i.e.*, the Conspirators who regarded themselves as such) had attempted to avert."

Cæsar's Greatness. "His talents for war were, perhaps, the highest the world has ever witnessed, his intellectual powers were almost equally distinguished in the closet, the forum, and the field : his virtues, the very

opposite to those of Cato, have not been justly celebrated... equally capable of commanding men and courting them, of yielding to events and of moulding them, he maintained his course firmly and fearlessly, without a single false step till he attained the topmost summit of human power."

Events succeeding his death. Marcus Brutus and Caius Cassius fled to their provinces Macedonia and Syria —and Decimus Brutus to Cisalpine Gaul, having Antonius (Antony, in the play) master of the situation. Octavius, Cæsar's nephew and heir, who at the time of his assassination was receiving his education in Greece, returned to Italy and assumed the name Caius Julius Cæsar Octavius.

The Second Triumvirate. Octavius joined hands with Antonius and Lepidus. In October, 43 B.C. the three held a conference at Bononia (modern Bologna) and formed the second Triumvirate, agreeing to share the empire between them. Antonius was to take Gaul; Octavius Africa, Sardinia and Sicily, Lepidus Spain and the Consulship for the coming year.

The Proscription. The first thing done by the Triumvirate was to rid themselves of their troublesome opponents. They perpetrated atrocities in this connection. The person who had the least difference with any of the three tyrants fell a victim to their cruelty. The list of proscribed persons swelled to three hundred senators and two thousand knights who were slaughtered by the orders of the Triumvirs. The orator Cicero's name is said to have stood first on the bloody list.

Battles at Philipi and the death of Cassius and Brutus. Both Brutus and Cassius were in Asia, when Antonius led his forces through Macedonia into Thrace. On their arrival at Philippi, they found the passes barred against them. They occupied two hills facing the city of Philippi. Brutus was on the right and Cassius on the left, their double camp being connected with a long line of rampart. The Republican army numbered 120,000 legionaries and that of the Triumvirate 80,000. In the first battle that took place, Brutus won a victory over the Army of

Octavius; he stormed the enemy's camp and cut three legions into pieces. Octavius was absent from this battle being kept away either by illness or by cowardice. But, on the other hand Cassius was beaten back by Antonius and thinking that all was lost, committed suicide. The second battle was fought twenty days later. During this interval the Republican Legions, were demoralised by Ca ssius' death and disorganised by Brutus' laxity of discipline. In the second engagement which for hours appeared to be an undecisive and stubborn contest, forces of Brutus were put to flight. With four legions, he, however, gained a position of security among the hills behind his Camp; but when, on the following day he wanted to give the battle his forces sullenly refused to fight. In order to avoid indignity worse than death, Brutus killed himself saying, "We must fly, indeed, but it must be with our hands, not with our feet".

End of the Republic. The Defeat at Philippi was a death blow to Republicanism in Rome. The battle of Actium which was fought in 31 B.C. between Antony and Octavius decided the fate of the Roman world once for all. From this date onward monarchy reigned supreme in the person of Octavius Julius Cæsar Agustus and his successors.

II. ABSTRACT OF THE PLAY

Cæsar, and the common people. The opening scene of the play shows a Roman crowd making holiday in honour of the triumph of Cæsar. The Tribunes rebuke the people for their inconstancy and ingratitude in prefering Cæsar to their former idol, Pompey. They are told they will be punished by the gods for this fickleness. The crowd is humbled and they creep away. Shakespeare thus represents the common people as ignorant and foolish, fond of amusement, and negligent of their proper duties in their eagerness to see whatever is going on: they are easily persuaded by a plausible speaker and readily follow a popular leader. They are incapable of judging a case on its own merits and are swayed entirely by the feelings of the moment.

Caesar, and the upper classes. The words and actions of these Tribunes show us what the politicians and upper

classes feel with regard to Cæsar: they are afraid he is becoming too powerful, they are growing envious of his influence with the people, they do not wish themselves to take subordinate positions in the State. They are thinking of themselves, it may be noticed, and not of the good of the country.

The first scene thus prepares us for the action of the play.

The first suggestion of conspiracy. In the next scene we are introduced to Cæsar and listen to the first suggestion of the conspiracy against him. Cæsar appears on his way to the games of the feast of Lupercal: and a note of warning is sounded; by the soothsayer who cries "Beware of the ides of March." Here we are shown the arrogant nature of Cæsar. Instead of sympathetically inquiring from the soothsayer the implications of what he has said Cæsar summons him forward and dismisses him curtly. "He is a dreamer; let us leave him. Pass."

Cassius persuades Brutus to join the conspiracy. Left alone with Brutus, Cassius uses all his skill to persuade Brutus to join in a conspiracy against Cæsar. Eager to obtain the adherence of Brutus, who 'sits high in all the peoples' hearts' Cassius plies Brutus with arguments that appeal to his patriotism and hatred of tyranny.

At this moment, Cæsar, on his rerurn from the Lupercal, confides to Antony his suspicions regarding Cassius, Cæsar thinks him to be a great observer, one who "looks quite through the deeds of men." But Antony sets at rest Cæsar's fears by saying, "He is not dangerous" and Cæsar comforts himself with the following boastful words:—

> I rather tell thee what is to be fear'd
> Than what I fear; for always I am Cæsar.

Casca relates the incident of the offer of a crown to Cæsar. Casca, who was present at the feast of Lupercal, joins Brutus and Cassius and relates to them the incident of the offer of a crown by Antony to Cæsar, and derides Cæsar's hesitation and meek humility to the Populace. Brutus and Cassius part, Brutus having promised to listen

to anything that Cassius may have to say about Cæsar and the conspiracy the following day.

The strange portents and the "fearfulness" of the stormy night. In the third scene Cassius develops the plot further. He secures Casca for the conspiracy and carries out his intention of placing anonymous letters where Brutus will find them. It is the evening of the same day, Casca meets Cicero and describes the prodigies of the day as "protentous things." He has seen tempest dropping fire, a lion near the Capitol, an owl hooting at noonday, a hundred ghastly women all crowded together, transformed with fear, who swore they saw men, all in fire, walking up and down the street. Later on, Casca meets Cassius and repeats to him his tales of wonders, Cassius interprets them as protending the downfall of Cæsar. The two conspirators plan with the aid of Cinna to throw into the house of Brutus papers urging him to free Rome.

Brutus is persuaded to join the conspiracy. Brutus, too honourable to such trickery, meditates in his garden regarding the state of Rome, and comes to the conclusion that the death of Cæsar is the only remedy for such evils. Hardly has he made his decision before the conspirators are at his door. After whispering the purpose of the conspirators and obtaining the co-operation of Brutus, Cassius proposes that the conspirators should bind themselves by an oath, but Brutus indignantly declares that such an oath would sully "the even virtue of our enterprise." On the proposal of Cassius that Antony too should be killed, Brutus appeals to the conspirators to "be sacrificers, but not butchers," and argues that "Antony is but a limb of Cæsar", and that "he can do no more than Cæsar's arm, when Cæsar's head is off."

Decius Brutus undertakes to bring Cæsar to the Capitol. Some doubt having been expressed as to Cæsar's coming to the Capitol, Decius Brutus promises to play upon the vanity of Cæsar in order to ensure his coming to the Senate-house. This is what he says:

> But when I tell him he hates flatterers
> He says he does, being then most flattered.

Let me work.
For I can give his humour the true bent,
And I will bring him to the Capitol.

The tender scenes with Portia and Calpurnia. After the departure of the conspirators, Portia, the wife of Brutus, anxious about the pre-occupied manner of her husband, comes to him to ask him about the visit of men, "who did hide their face even from darkness, and demands, as her right, full confidence regarding his troubles. Nor in Cæsar's house is there peace, for Cæsar's wife, Calpurnia beseeches him not to go forth, and recounts to him the fearful prodigies, seen by herself and recounted by others to her.

In both these scenes we see the tender care and burning anxiety of the woman who knows nothing of politics and cares nothing for political expediency; she only loves and the very power of that love gives her an instinctive intuition of what is going on in the world of men from which she is excluded.

Influenced by the entreaties of Calpurnia Cæsar determines not to go to the Senate-hall, but Decius Brutus, by interpreting Calpurnia's dream as meaning that "great Rome shall suck reviving blood," prevails on Cæsar to change his mind. He tells him that

" the Senate have concluded
To give this day a crown to mighty Cæsar"

and points out the possibility of their changing their mind if he did not go.

Artemidorus warns Cæsar. Artemidorus tries to save Cæsar by asking him to read a paper warning him of his fate. With the words;

" What touches us ourselves shall be last served "

Cæsar brushes him aside and goes to meet his doom.

Cæsar is murdered. In the Senate-house the conspirators surround him and present to him a petition for the recall of Publius Cimber from exile. Publius Cimber is the brother of Metellus Cimber, one of the conspirators, Cæsar refuses to grant this request. The conspirators rush upon and stab and "great Cæsar" falls dead. They then hurrv

off to stay the panic of the people, and to secure the popular favour. Antony comes, and hiding his true feelings agrees to join the party on condition that reasons be given why Cæsar was dangerous to the State. Brutus, contrary to the advice of Cassius, grants Antony's request to attend Cæsar's body to the market place and "speak in order of his funeral."

Brutus explains why he killed Caesar. Burtus himself addresses the people in the Forum, and explains that, although he loved Cæsar, he loved Rome more, and that Cæsar was put to death for his ambition. Brutus's speech gives sound arguments and drives the point home, but it lacks fire, it has no popular appeal. The people are impressed by it, but their feelings are untouched. After entreating them to give Antony a hearing, Brutus departs.

Antony demolishes the balanced structure of Brutus's reasonings. Antony while granting that Brutus and the rest are honourable men, attempts to prove that Cæsar was not ambitious, because he had filled the p ublic coffers with the ransoms of captives, because he had also sympathised with the poor, and because he refused the crown offered him on the Lupercal. Then he arouses the curiosity of the mob by telling them that he has Caesar's will in his possession, and, after exciting their sympathy by the sight of Cæsar's wounds, he stirs the people to mutiny and rage by stating the liberal terms of the testament. While some of the infuriated citizens rush to drive the conspirators out of the city others meet Cinna, a poet, and tear him to pieces in their fury, for he happens to bear the same name as one of the conspirators.

The speech of Antony arouses and works upon the emotions of the mob. Antony leaves nothing to their understanding, knowing that they have none. He gives them instead a series of vivid pictures, a form of demonstration peculiarly effective with masses of people ; he arouses their personal feelings, shows how the thing affects them, the living, hungry, thirsty mob, not the remote, abstract "State." Where Brutus appealed to love of country. Antony appeals to love of self ; in an ideal world Brutus

would be successful ; with the idle mob of state-fed paupers that composed the Roman 'people' the method of Antony was completely effective.

Preparation for war. An interval of some months is supposed to elapse, during which Brutus and Cassius have gone to Macedonia and Syria to raise forces ; and the government of the Roman world is in the hands of Antony, Octavius and Lepidus. These three consult about the proscription of their enemies, and afterwards about meeting the armies of Brutus and Cassius.

Brutus and Cassius quarrel. The scene shifts to the camp of the conspirators where Brutus, strong in his honesty, will not countenance the taking of bribes by Cassius and his officers, nor the raising of money by vile means. Cassius denies the charge that he had refused money to pay Brutus's legions ; and reproaches Brutus for his unkindness. Brutus, softened by the appeal of Cassius, agrees to a reconciliation and afterwards communicates to his friend the death of Portia. Yet in his agony Brutus goes on to discuss the best means of meeting Antony and Octavius and against the greater practical knowledge of Cassius counsels a move towards Philippi. After calling two guards to sleep in his tent, Brutus proceeds to read among his sleeping attendants and the ghost of Cæsar comes and tells him "thou shalt see me at Philippi."

In his bearing during the quarrel, and his tone all through the scene we discern more of the nobility of Brutus than we have realized hitherto. Our sympathies go out to him and so we are prepared to regard his end in the final Act as a pathetic tragedy and not, as we might have done otherwise, as a merited punishment of fate.

The battle. There were really two battles at Philippi, but Shakespeare makes the two into one. Before the battle a parley takes place between the leaders of the opposing forces, but with no peaceful result, for each party separates to prepare for the contest. Brutus and Cassius bid each other a tender farewell before they take separate commands. At the first onset Brutus gains an advantage over Octavius, but his troops instead of pursuing the enemy, betake themselves to plunder, and in the mean-

time Cassius is forced to retreat by Antony. From a hill to which he has retreated Cassius dispatches Titinius to see what troops are coming against him, friends or foes, and tells Pindarus to ascend the hill and to watch the course of Titinius. Pindarus by mistake takes the troops of Brutus for a detachment of the enemy and reports to Cassius that Titinius is taken prisoner.

The tragic end. Cassius in despair gives Pindarus his sword and calls upon him to plunge it into his bosom. Titinius, on his return from Brutus's victorious troops, finding Cassius dead, falls upon the same sword. Brutus, coming up soon after, finds his two friends dead. All the same he encourages his soldiers to try fortune in a second fight. Defeated in this, Brutus, rather than be taken a prisoner, dies upon his sword. The play concludes with a fitting eulogy by Antony on "the noblest Roman of them all," and a command from Octavius that every honour should be paid to his remains.

III. MAIN SOURCE OF THE PLAY

Shakespeare never hesitated to use the works of older writers as a quarry from which to obtain his materials. This borrowing was often only a hint, or an outline, but in *Julius Cæsar* all the incidents of the play have been taken from one source. North's *Plutarch*. Shakespeare's learning was not sufficient to enable him to read Plutarch's *Lives* in the original Greek : he obtained his material at the third hand. Jacques Amyot had made a translation in French in 1559, and Sir Thomas North in 1579 translated this French work into English. While Shakespeare faithfully and minutely followed his original even in its mistakes, his genius converted the *narrative* of Plutarch into an aristic drama.

"Julius Cæsar is an excellent example of Shakespeare's power of transforming history into drama, prose into poetry, without changing in any important degree the story with which the audience would be familiar, and of which it could never tire. How closely Shakespeare has followed

Plutarch and with what wonderful fidelity he has adhered to the facts given by the historian can be made evident by a careful comparison of the play with the original. Even a comparison of the play with the historical facts given under the title : "Historical Background of Julius Cæsar" will give the student an idea of Shakespeare's faithful adherence to his authority. "It is hardly an exaggeration to say that the whole play is to be found in Plutarch. Shakespeare has indeed thrown a rich mantle of poetry over all, which is wholly his own ; but of the incident there is almost nothing which he does not owe to Plutarch, even as continually he owes the very wording to Sir Thomas North." But it is not the fidelity of Shakespeare to his source that is so important, but the deviations from it, for they illustrate his dramatic genius.

Deviations from Plutarch. These deviations from Plutarch explain the principles of dramatic art by which Shakespeare was guided. They also give us an insight into the design which Shakespeare had in his mind in the composition of his Roman dramas.

Deviations from Plutarch can be divided into two Categories—(*a*) Departures from Historical Fact, (*b*) Character Diagressions. They serve the following artistic purposes :—

(1) Idealisation of character.
(2) Idealisation of justice.
(3) A desire to embellish the plain facts of history.
(4) Rearrangement of material in more effective combinations.
(5) Compression of material.

Character Diagressions help to achieve artistic idealization of character and justice, and departures from history have been made for compressing the material within narrower limits of effective combinations. Let us discuss the deviations under the artistic purposes which they are intended to serve.

1. Idealisation of Character. (*a*) The first instance of idealisation of character is Cassius. Shakespeare's Cassius is superior to the Cassius of Plutarch. Plutarch and Shakespeare both make Cassius hate Cæsar, but whereas Plutarch gives the trivial causes that roused his

anger against Caesar, Shakespeare makes no mention of them. Plutarch, for instance, tells us that Cæsar had taken away from Cassius some lions that he had provided for the sports to be celebrated during his ædileship and had made him an ordinary praetor. By omitting the mention of these causes Shakespeare ennobles the character of Cassius for he does not seem to be so completely inspired by personal motives as in Plutarch.

(*b*) The character of Brutus is a better example of this idealisation. Shakespeare omits quite a few facts which are derogatory to the dignity of Brutus whom he holds up to our admiration as a model of virtue. But Plutarch mentions them all. We are, for instance, told that Brutus promised to allow his soldiers to sack Lacedæmon and Thessalonica. Plutarch also mentions a disease that attacked him at Dyrrachium in the form of a "Cormorant and unsatiable appetite to eat." Plutarch also refers to the scandalous gossip that Brutus was the bastard son of Cæsar and not a descendant of L. Junius Brutus. Shakespeare abstains from mentioning any of these facts because he knew that they would detract from the nobility of the character that he had set out to portray. On the other hand, by introducing the incident of Lucius falling asleep over his instrument he emphasises the remarkable gentleness of Brutus's disposition.

2. **Idealisation of Justice.** Shakespeare idealises Justice in so far as he emphasises and makes evident the punishment that he deals out to the wicked in his plays. In *Julius Cæsar* the spirit of the murdered person ranges about and turns the verysword of the victims into their proper entrails. Not only this, he makes the fall of Cæsar appear as an act of Justice. Before he is murdered he is so proud and arrogant that his death is explained partly as a punishment for his pride and arrogance and partly as a satisfaction to the Nemesis he had provoked by his victory over Pompey.

3. **Embellishment.** There are one or two instances where Shakespeare has embellished the plain facts of history to satisfy dramatic and poetic demands.

(*a*) The first instance of this embellishment is the speech of Antony to the mob at the funeral of Cæsar. In Plutarch we read only this: "When he said that the people were very glad and desirous also to hear Cæsar spoken of, and his praises uttered, he mingled his oration with lamentable words; and by amplifying of matters did greatly move their hearts and affections unto pity and compassion. In fine, to conclude his oration, he unfolded before the whole assembly the bloody garments of the dead; thrust through in many places with their swords, and called the malefactors cruel and cursed murderers."

From this scanty material Shakespeare made the historic speech of Antony—eloquent and impassioned. The hint given by Plutarch about Cæsar's bloody garment is exploited fully and dramatic capital made out of it. In Plutarch it is just a garment—any garment. Shakespeare makes it a particular one—the one that Cæsar wore for the first time after winning his great victory over the Nervii. It was a summer evening and the conqueror sat in his robe after the great victory enjoying a calm repose. The contrast between this picture and the figure of the dead body marked with wounds and that very garment torn and dishevelled is very effective, and it was this contrast Shakespeare wanted to produce. It did not matter to him nor it matters to us that Antony was not present at the battle or the victory over the Nervii was not won in summer-time.

(*b*) Another such instance is the quarrel scene between Cassius and Brutus. In Plutarch there is a long account of the quarrel and its causes but there is no mention of reconciliation. In Shakespeare the quarrel is not so important as the reconciliation to which the quarrel serves as a prelude. The reconciliation adds a human touch to the scene and cements their love, which is now greater than ever before, for all time to come. It is a psychological truth that friendship is strengthened by the violence of a temporary difference.

4. **Re-arrangement of material in more effective combinations**:—An instance of rearrangement will be

found in the account of the Lupercal. Casca tells Brutus and Cassius that after Cæsar had recovered from the swoon he said : "If he had done or said anything amiss, he desired their worships to think it was his infirmity."

Now this apology and the suggestion of the swoon are taken from Plutarch's account of another incident altogether.

5. **Compression of material.** Compression is a very useful device in drama for it shortens the duration of action and thus helps to maintain an illusion of reality which is the main purpose of drama. Long intervals of time tend to destroy this illusion, because they remind the spectators that they are looking, not at real events, but at a scenic representation. Shakespeare, who was a practical and skilful dramatist, realized this and made events in his plays succeed each other in rapid succession.

A very good instance of compression of material is afforded by the qurarel scene. In Plutarch the quarrel extends over two days. We are not told what were the subjects of complaint on the first day and it is not until the second day that Brutus offends Cassius by condemning and noting Lucius Pella. Shakespeare compresses the quarrel into a single day and makes Cassius begin the wrangling by blurting his complaint about Lucius Pella the moment he and Brutus enter the tent.

In Plutarch the death of Portia is mentioned at the very end of the life of Brutus. Shakespeare represents the tidings of her death as having reached Brutus just before the quarrel, so that it accounts for the unusual harshness he shows and also, when announced to Cassius after the reconciliation adds powerfully to the revulsion of feeling by which he is affected.

Under this heading we have to note the following important departures from historical fact :—

1. Cæsar's triumph in the first scene is made to take place on the same day as the festival of Lupercalia ; in history the triumph took place nearly six months earlier than the festival.

2. In Shakespeare Cæsar was killed in the Capital; in Plutarch he was killed in Pompey's Senate-house, a considerable distance away.

3. In the play the assassination, the funeral speeches and the arrival of Octavius in Rome all take place on the same day: in Plutarch the speech of Brutus took on the morning after the assassination, that of Antony two days later. Octavius was in Apollonia (Greece) pursuing his studies when Cæsar was slain. He did not land in Italy until the following month.

4. In Shakespeare, the meeting of the Triumvirate takes place in Rome; According to Plutarch the Triumvirs met in Bolonia.

5. Shakespeare represents the two battles at Philippi as taking place on the same day; while in Plutarch's Lives there is an interval of 20 days between them.

[Adapted from Arden and Oxford Editions]

We can understand that all these departures from historical fact were made with a view to confining the action of the play within narrow limits of time and space. By making events take place on one and the same day which were in reality spread over larger intervals of time, Shakesperae wanted to avoid the error of scattering the events over a longer period than the time of action necessitated. The narrowing of the time-limits necessarily involved the contraction of place. The scene of the action of the play is Rome, Sardis and Philippi. The introduction of another scene, Bolonia, would not have served any purpose: it would have rather spread the action over a larger space, involving some loss of unity. The methods of Art requires that only the most essential aspects of reality should be reproduced. Thus, by compressing his material and confining the action of the play within narrow limits of time and space, Shakespeare has made the plot of *Julius Cæsar* well-knit, compact and artistically more perfect.

This rather elaborate analysis shows how Shakespeare transformed by his imaginative genius the unpromising work of his original into something quite unique. He was

never a blind follower of his originals. Whenever the purpose of his drama required him to do so, he amplified, curtailed or re-arranged his material in new and more effective combination.

The difficulty of the task. The task was not so easy as it might seem. One has only to read Plutarch and then *Julius Cæsar* to see the difficulties of converting a dull text into one of the most effective plays possible. Shakespeare carried out his task with simple skill, combining his dependence upon history with the greatest freedom of poetic plan. He took facts from many different places and put them together with such ease that they form a closer and more compact unity. Throughout the play Shakespeare has kept one theme before him with a singleness of purpose; and it is to bring out this theme vividly that persons and actions are introduced. Here and there characters become alive and pull another way, but Shakespeare is too expert an artist to let them make him go astray from the main theme.

It must be remembered that Shakespeare always first sought for a story. Another artist may conceive living characters and devise events to exhibit them; or he may start with a moral, a philosophy of life, a sentiment and set his puppets to express it. But Shakespeare kept the old road; his first care was to get hold of a story that might be shaped to the needs of the theatre. Some of his characters are made by his story, as characters are made by the events of life. Others he permits to intrude upon story, as old friends, or new visitors intrude upon a plan and disorder it. But the story came first with him—as it came first with his audience, as it comes first with every child.

IV. DATE OF COMPOSITION AND PUBLICATION OF THE PLAY

It has now been conclusively established that *Julius Cæsar* was brought out as early as the year 1599. Both external and internal evidences point to this date. The external evidence is of a fairly convincing character.

External Evidence. (1) There is no mention of the play in Meres's *Palladis Tamia Wits' Treasury* published on September 7, 1598. It may therefore, be assumed that the play appeared after this date.

(2) In John Weever's poem *The Mirror of Martyrs* there is a reference to the play :

The many-headed multitude were drawn
By Brutus' speech, that Cæsar was ambitious.
When eloquent Mark Antony had shown
His virtues, who but Brutus then was vicious.

This passage refers clearly to *Julius Cæsar*, for in Plutarch's *Lives of Cæsar, Brutus and Antony*, Antony, in his speech to the Roman citizens, does not mention the absence of ambition in Cæsar. In Shakespeare the whole speech aims at proving that Cæsar was not ambitious. The conclusion is that Weever had seen or read *Julius Cæsar* when he wrote this play. Now *The Mirror of Martyrs* was published in 1601 but in his Dedication the author says that the work "Some two years ago was made fit for the print." It is therefore quite clear that *Julius Cæsar* was brought out not later than 1599.

(3) *Every Man out of His Humour*, a play by Ben Jonson, belongs to the year 1599 and in it occurs the following passage :—

"Then coming to the pretty animal, as Reason long since is fled to animals, you know." *Cf.*

O judgment ! thou art fled to brutish beasts,
And men have lost their reason !

(*Antony's speech*).

The words " Et tu, Brute" also occur in *Every Man out of his Humour*. It is obvious that Ben Jonson was parodying Shakespeare when he made this passing reference to *Julius Cæsar*.

Internal Evidence. The internal evidence too points towards 1599 as the date of its production. We apply the metrical tests and consider the evidence afforded by the style and weigh carefully the allusion to Cæsar in plays written before 1600. They all together support the inference drawn from the external evidence.

Metrical Tests. Now Shakespear's plays are written in blank verse, a typical line of which consists of five regular feet. In his early plays he takes very few liberties with this form of verse, *i.e.*, he writes the regular blank verse line almost always. In his later plays, however, he introduced more and more variations, one of which was adding an extra syllable at the end of the five regular feet. These are called double endings, *e.g.*

Our cou'rse/ will see'm/ too bloo'd/y Ca'i/us Ca'ss/ius.

The plays written before 1600 have very few double endings. The plays of 1600 and latter have more double endings.

Now *Merchant of Venice* which was written before 1598 has fewer double endings than *Julius Cæsar*, but *Henry V*, which was brought out in 1599 has more so that *Julius Cæsar* was composed after *Merchant of Venice* and before *Henry V*, *i.e.*, in the year 1599.

Style. In the matter of style too Shakespeare's plays can be divided into three groups. In his early plays he is very ornate and runs riot with his words and phrases. In the middle period of his dramatic workmanship the language perfectly suited to the thought. In his later plays he becomes severe and bare, not by the chastening of his method, but by the crowded enrichment of his matter. The intensity of the situation catches his eloquent fancy by the throat and forces him to put his meaning into a few broken words.

If we now look at the style of *Julius Cæsar* we find that he nither pours out a riotous wealth of words and phrases as in his very early plays, nor is the language condensed and obscure as in the later tragedies. The language of *Julius Cæsar* is clear and the style is lucid—it is similar to the style of the comedies and histories, *i.e.*, the middle period of Shakespeare's art.

Allusions to Cæsar in plays written before 1600. The reference to Portia in the first scene of the first Act of the *Merchant of Venice* shows that Shakespeare had started reading Plutarch when he was writing that play.

In *As You Like It* (1599-1600) there are references to striking events mentioned in Plutarch's *Life of Cæsar*. In *Henry V* (1599) too, there is a mention of Cæsar and references to Alexander and Pompey. In *Hamlet* (1601-1602) as well we have the following references to the killing of Cæsar which must refer to this play. So it must be well known then.

Says Horatio :

> In the most high and palmy State of Rome.
> A little ere the mightiest Julius fell,
> The graves stood tenantless and the sheeted dead
> Did squeak and gibber in the Roman streets.

(referring to the stormy night before the murder of Cæsar).

Again says Polonius : "I did enact Julius Cæsar, I was killed in the Capitol ; Brutus killed me."

Though far more subtle and advanced, the character of Hamlet is very like that of Brutus.

All this internal evidence supports the conclusion arrived at from the Dedication to the *Mirror of Martyrs* that *Julius Cæsar* was composed not later than 1599.

Some critics put "Julius Cæsar" later than 1599. Some critics would put *Julius Cæsar* later, in 1601. With regard to the reference to Weever, they declare that it must have been inserted after the first draft of the poem ; they point to the year 1599 as too full of work already to admit of Shakespeare writing another play ; they point to similarity with Hamlet, not as a sign that in this play Shakespeare struck on an idea which led after meditation to *Hamlet*, but as a proof that it was written much about the same time.

V. PLOT-ARCHITECTURE OF JULIUS CÆSAR

The structure of a Shakespearean Play. In order to appreciate the plot-architecture or the beautiful and perfect structure of Julius Cæsar we must have some knowledge of (*a*) Dramatic Conflict ; (*b*) natural divisions of a dramatic plot.

Dramatic Conflict. Some sort of conflict, " a clash of individuals, passions or interests" is an essential element of

all drama. Every dramatic story in fact arises out of such a conflict which assumes different shapes. It may take a purely personal form when the collision is between the hero and his antagonist. It may also assume the form of a struggle waged by the hero against his fate or circumstances or against the code or conventions of society or of a clash between two principles or ideologies embodied in the form of the hero and his opponent. But some form of conflict is necessary and is "the very datum and backbone of a dramatic story." Sometimes the outward conflict between the hero and the antagonistic forces "is involved with and even largely subordinated to inward struggle" in the mind of the hero. In Shakespearean tragedy this inward struggle is invariably present side by side with the outer conflict and in his great tragedies is of even greater moment and greater psychological interest.

Natural Division of a Dramatic Plot. We have noticed that conflict is an essential element in a dramatic story. A good play is nothing but skilful dramatisation of the growth and the development of this conflict. The action of a play consists of the full course of this conflict from its beginning, through a gradual rise, to its climax and from the climax, through a gradual descent, to its end. Thus a dramatic story falls into five divisions, which are

1. *Initial Incident*—the inception of the conflict.

2. *Rising action*—conflict rising in intensity.

3. *Climax or Crisis*—the couflict reaches the highest stage of development one of the forces having gained a complete victory over the other.

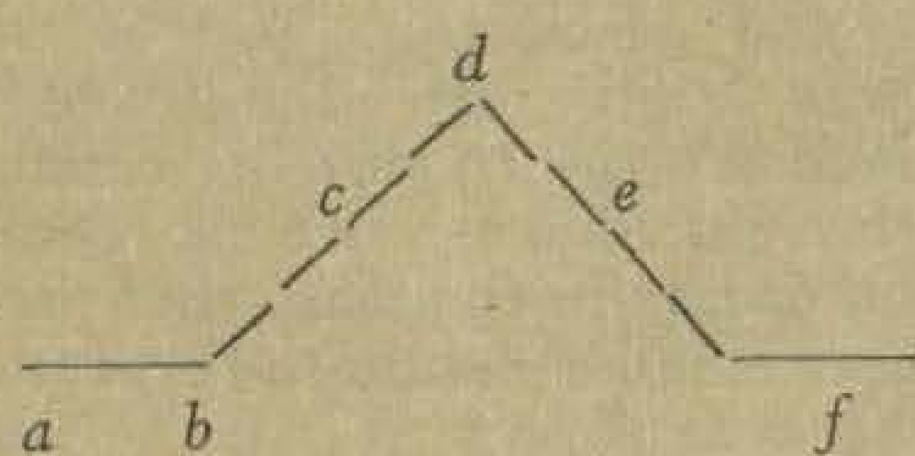
4. *Falling action*—no further conflict ; the vanquished force hurrying towards the fifth stage.

5. *Catastrophe*—or the tragic conclusion in which the conflict ultimately ends,

To these, a sixth division is also added, for before the conflict actually begins, we have got to be introduced to the important personages of the drama and must have some knowledge of the relation in which these persons stand to

one another and the situation which previously existed out of which the conflict is to arise. To this purpose the first scene is generally devoted. This part may be called *exposition* or *situation*.

Since Fretag, a writer on dramatic theory, it has been a common practice to represent a dramatic plot as a 'Pyramidal structure'.



In this diagram *a* stands for exposition, while *b*, *c*, *d*, *e*, and *f* for the above-stated five divisions respectively. These divisions do not necessarily coincide with the mechanical five divisions of a play into five Acts.

Dramatic Conflict in Julius Caæsr. The plot of Julius Cæsar has been built on a very simple desgin. The main action consists of the conspiracy against Cæsar, its Causes and Consequence. The conspiracy meets with a temporary success in the middle of the plot, the first half being devoted to the inception and development of the conspiracy and the later half to its outcome and final downfall of the conspirators and their cause.

The play presents a very clear study of dramatic conflict which can be conceived in all the three forms referred to above. The action of the play can be interpreted as a conflict between two important individuals the hero Brutus and his opponent Cæsar at first and his heir Octavius afterwards. It may also he conceived as a tussel between two parties, the conspirators and the supporters of Cæsar. It may again be considered as a clash of two ideologies, Republicansim or Democracy and Cæsarism or monarchy, embodied in the persons of Brutus

and his opponents. In this clash of the two political ideologies the former has the upper hand in the beginning but this goes down before the latter, which prevails in the end.

Side by side with the outer struggle described above, we also meet in 'Julius Cæsar' an acute inner struggle. The hero's soul is represented as torn with a terrible inner strife. It is convulsed with the opposite tendencies of the principles of love and patriotism. Brutus was a friend of Cæsar and he was faced with the unenviable task of murdering his friend in order to save his country—that was at least what he thought, Shakespeare has represented Brutus a greater friend of Cæsar in the play than he actually was in order to emphasize and accentuate this Inner Conflict.

DRAMATIC CONSTRUCTION OF *JULIUS CÆSAR*

The structure of *Julius Cæsar* can be divided into natural divisions described above.

1. **Exposition or Introduction**. The purpose of the introduction or exposition is to put the spectator in possession of all such information as is necessary for the proper understanding of the play. At the outset he finds himself in the presence of a number of people in whose fortunes he hopes soon to be interested, but of whom and of whose circumstances he for the moment knows nothing ; and as it is essential that he should learn as quickly as possible who and what they are, and what the relations in which they stand to one another before the action begins, the opening scene or scenes of any drama must be largely occupied with explanatory matter.

Good exposition is without any appearance of effort or artifice ; it takes the form of dialogue which seems in the circumstance to be natural and appropriate. In *Julius Cæsar*, for instance the business of the play starts almost with the rise of the curtain ; our attention is immediately arrested and our curiosity aroused by scenes and talk which are full of life and character : and in following these we unconsciously learn all that is for the moment requisite

about the initial situation, the events which have led up to it, and the people whose fortunes are to provide the substance of the plot.

The first scene of *Julius Cæsar,* tells us that Cæsar has just returned after his victory over the sons of Pompey, that the Roman people are monarchical in sentiment whereas the upper classes are arrayed on the side of democracy and that the crowd is undependable. Thus here we find in Shakespeare's characteristic manner the action of a secret underlying force which, though not directly connected with the action of the play, sets it in motion and moulds the destiny of it.

This is a very clear exposition, it is brief and dramatic and it is very closely connected with the first movement of the plot; and lastly, it is so disguised that, while analysis will never fail to reveal its mechanism, the impression left upon the spectator is one of absolute naturalness and spontaneity.

2. **Initial Incident or Exciting Force.** In most plays somewhere before the end of the first Act we come upon the genesis of the action in some incident or incidents which, as giving birth to the conflict out of which the play is to be made, may be described as the exciting force. It is not necessary that this exciting force should stand out prominently at the time, or that we should be made to realise at any given moment that the action of the play has begun; though it was Skakespeare's general practice to mark distinctly the starting-point of his drama.

But in *Julius Cæsar* the real inception of action is to be found not in some particular occurrence, but in the purpose formed gradually in the mind of Cassius, whose subsequent efforts to carry out his designs thus become the motive principle of the plot.

3. **Rising Action.** As soon as Cassius meets Brutus and begins to sound his depths we have what is called complication or the rise of the action to its crisis. Under this sub-head we include everything between the first incident and the crisis, the progress of the conspiracy and all the movements of the conspirators as well as the

presentation of Cæsar's character. Every event here grows naturally out of what has preceded ; while in the moment of the action as a whole, that which is important —the growth of the conspiracy—is not obscured by unimportant details. The motives in the mind of Cassius and Brutus are distinctly shown and are obviously sufficient to account for what is said and done, and the proper relation between character and action is carefully maintained. Every scene occupies a definite place in the evolution of the dramatic organisation, by marking a fresh stage in the development of the plot and by adding to our knowledge of the characters.

4. **Climax and Crisis.** By now various antagonistic forces have been gathering strength and a stage has now reached when the balance should incline decisively to one or the other side. This is what is called the turning point or crisis of the action. In *Julius Cæsar* it is the death of Cæsar.

The crisis should always be the natural and logical outcome of all that has gone before : which means that we should be able to explain it completely by reference to the characters and to the condition of things existing at the time. An event which is to determine the whole course of the action to its catastrophe should thus rise out of the action itself. In *Julius Cæsar* the crisis is made emphatic by being condensed into a single incident so that it is clear and no doubt is left in our minds as to its significance.

5. **Falling Action or Denouement.** As soon as the crisis is over we enter upon that portion of the play in which the dramatic conflict is to be brought to its conclusion. In *Julius Cæsar* the falling action takes in all the events which occurred between the murder of Cæsar and the battle of Philippi. The problem of the dramatist here is to keep the interest alive. One common device is to delay the catastrophe by the interposition of events which interrupt the progress of the falling action and thus serve temporarily to revive uncertainty and suspense. In *Julius Cæsar* the interest is kept alive by frequent references to Cæsar and the part played by his ghost. The spirit of

Cæsarism was rather strengthened than weakened by Cæsar's death and his bodily presence is continued in Antony and Octavius.

6. **Catastrophe or Conclusion**. We now come to the last stage in a play, in which the dramatic confict is brought to an issue on which the imagination is willing to rest with a sense of finality and completeness. In Shakespeare's plays the catastrophe almost invariably gathers together all the lines of the story without leaving any loose threads. Brutus and Cassius are defeated at the battle of Philippi and then they commit suicide. It is not a sudden end that they meet, for we are prepared for it by the development of their character throughout the play. It is the natural and logical outcome of the forces which had been at work during the entire action.

There are, thus, six component parts in *Julius Cæsar* which are so completely welded together that the action of the play is presented as one. An analyst will always reveal these parts, but when the play is looked at as a whole they become indistinguishable.

VI. SOME STRUCTURAL PECULIARITIES OF "JULIUS CÆSAR"

(*i*) **How interest is maintained after climax**. The most distinguishing feature of *Julius Cæsar* is that the climax is in the centre and not at the end, as in most other plays. Cæsar is killed in the middle of the play and one would think that the disappearance from the stage of this great person would inevitably result in a falling off of interest. But this is cleverly prevented. The speeches of Brutus and Antony keep our interest for awhile. Then comes the quarrel scene which is a splendid specimen of dramatic art. Our sympathies for a the two generals are revived. The fifth act however is not so interesting. The parley is followed by the battle piece which is an impressive scene of dreary desolation, with its repetition of evil omens, deaths, suicides, clasped hands with heart-breaking partings and then—everlasting farewells. The battles come

close upon this scene and then the concluding speeches of Antony and Octavius which leave us in calm of mind, all passion spent.

(ii) **How artistic unity is maintained inspite of the death of Cæsar in the third Act.** Shakespeare has employed four devices to maintain the unity and symmetry of the play inspite of the fact that Cæsar is murdered in the third act.

1. In the first two acts of the play our attention is concentrated on Cæsar; everything leads up to his murder. In the third act he is actually murdered. The last two acts are devoted to show the consequences of this murder. The play is an artistic unit, consisting of the conception, the doing and the results of a violent act.

2. This feeling of unity is further strengthened by the presence of moral law in this tragic world, the presence of cause and effect, of retributive justice of what is technically called, Nemesis. Cæsar is murdered because he had provoked Nemesis by his vanity and by daring to triumph over the sons of Pompey at Munda. This victory had made him the undisputed master of Rome and he exulted in this fact. (*Cf.* I, i, 54 where Marullus reproaches the citizens for rejoicing in Cæsar's triumph over Pompey's blood'). Brutus and Cassius in their turn provoked Nemesis by washing their hands in the blood of Cæsar in exultation of dreadful act. Misfortune dogs their steps, till Fate's sword falls in vengeance. An avenging justice makes the scales even. Thus Shakespeare's subject in this play is not the murder of Cæsar, not yet the tragical end of the conspirators. Thus Shakespeare's subject is the working of Fate who prompts to murder, uses the murderers and then destroys them. The murder of Cæsar and its consequences are presented in this play from the point of view of a great just spirit outside life, and it is this spirit, this Nemesis, that binds the play into one consistent whole.

3. Further, though Cæsar dies in the third Act his spirit ranges for revenge and turns the swords of the consipirators into their own proper entrails. Though the tyrant is killed, tyranny survives; though Cæsar is killed,

Cæsarism lives, so that in the fifth Act Brutus is forced to admit :

O Julius Cæsar, thou art mighty yet.

Dead Cæsar is a tremendous force in shaping the events of the play. His bodily presence is continued both in Mark Antony and Octavius Cæsar. It is through Octavius that the prophecy of Antony over the dead body of Cæsar is fulfilled :

And Cæsar's spirit, ranging for revenge,
With Ate by his side come hot from hell,
Shall in these confines with a monarch's voice
Cry 'Havoc !' and let slip the dogs of war.

Thus there is a majesty in the conception of the play that makes it like gathering and breaking storm.

4. The play is very symmetrical because the grouping of characters in it is based on the antithesis of the practical and inner life. Almost all the characters bear a dual personality, *i.e.*, their outer life is different from and opposed to their inner life. Let us take examples.

In Brutus the elements are mixed so perfectly that this antithesis is seen only when he has to choose between the claims of friendship and that of his cause, his sense of liberty ; and the balance tips to the wrong side. Perfect in inner life Brutus fails in practical life.

Cæsar on the other hand is successful in all actions which call forth practical powers and not involve thought. But he fails in all actions which demand self knowledge, self-command, quick decision. For instance he refuses the crown each time gentler than the other, showing want of decisive reading in dealing with the fickle mob ; and on his return from the Capitol he is too untrained in hypocrisy to conceal the angry spot upon his face.

In the character of Cassius, however, there is no antithesis. He has the powers of both outer and inner life perfect and they are fused into one master-passion, morbid but unselfish.

All these four devices help to unify the play into one harmonious whole.

(*iii*) **How action and character are related and dependent on each other.** In all good plays action connotes character and implies it. Through the very movement of a story, and particularly through its great crises and situations, the larger intellectual and moral qualities of the persons who take part in it are necessarily impressed upon us.

In *Julius Cæsar* plot really rests upon character; it evolves as a natural consequence of the fact that a number of given people of such and such dispositions and impelled by such and such motives and passions, are brought together in circumstances which give rise to an interplay of influence or clash of interests among them. This being so the evolution of the story reveals their dispositions, motives and passions, which are indeed the actual forces behind the events of which the story is composed.

VII. HOW "JULIUS CÆSAR" WORKS TO A CLIMAX AT THE CENTRE. A STUDY IN PASSION AND MOVEMENT.

Passion and Movement defined. Moulton includes Passion as a third element in dramatic effect, besides plot and character. It depends, he says, on the human character of the personages involved and consists in the effects produced on the spectators' emotional nature as his sympathy follows the characters through the incidents of the plot.

Movement, he defines, as one of the effects of such Passion and it follows the actual order of the events as they take place in the play itself.

The movement of this passion seems to follow the form of a regular arch, commencing in calmness, rising through emotional strain to the greatest height of excitement at the centre, then through the rest of the play falling into a calmness of a different kind.

The Movement follows the Justification of the conspirators to the audience. The passion in *Julius Cæsar* gathers round the conspirators and follows them through the changes of their fortunes. According to Moulton the

audience begins by thinking that the cause of the conspirators is just. Through the first half of the play this justification of the conspirators' cause rises *i.e.*, the audience becomes more and more convinced that the conspirators are justified in their plot against Cæsar. But I do not think Moulton is correct here ; for we do not even for a moment think that the cause of Cassius is just or that he is actuated by noble motives. His soliloquy at the end of the second scene of the first Act gives him away completely :

> Well, Brutus, thou art noble ; yet I see
> Thy honourable metal may be wrought
> From that it is disposed......
> For who so firm that cannot be seduced ?
> *Cæsar doth bear me hard* ; but he loves Brutus :
> If I were Brutus now and he were Cassius,
> He should not humour me. I will this night
> In several hands, in at his windows throw,
> As if they came from several citizens
> Writings, all tending to the great opinion
> That Rome holds of his name ; wherein obscurely
> Cæsar's ambition shall be glance'd at :
> And after this, let Cæsar seat him sure ;
> For we will shake him, or worse days endure.

The exact key to the motives of Cassius is given in the sentence *Cæsar doth bear me hard.* Surely this is not "devotion to public good and the idea of republican liberty."

But to come back to the analysis given by Moulton.

Signs of reaction in the popular worship of Cæsar. The opening scene of the play strikes the key-note of the whole action. We see the two tribunes—Flavius and Marullus—stopping people from doing honour to Cæsar. " Tongue-tied in their guiltiness," the people vanish, thus suggesting that the popular worship of Cæsar which has made him what he is, has reached its reaction-point. Moulton thinks that this helps us to regard the conspiracy against Cæsar a just one.

In the scene that follows the cause of the conspirators is shown in a favourable light and the character of Cæsar

presented at his worst. Cassius has to win Brutus over to his side. He tries to work upon his 'honourable metal'. This is what he says:

> I was born free as Cæsar; so were you;
> We both have fed as well, and we can both
> Endure the winter's cold as well as he.

Then he mentions the flood and the fever incidents which show how impotent was Cæsar's majesty in the face of natural forces and disease.

> And this man
> Is now become a good and Cassius is
> A wretched creature and must bend his body
> If Cæsar carelessly but nod on him.

Immediately after this conversation between Cassius and Brutus we see Cæsar with the angry spot glowing on his brow. We are told how unwillingly and with great hesitation he refused the crown and how he fell down in the market place, and foamed at mouth and was speechless. According to Moulton our symathies, so far, are more with the conspirators than with Cæsar.

The second stage of the conspiracy: **Passion strain begins**. Brutus is won over to the side of the conspirators, and we anxiously await the result of their attempts. This mere idea of *waiting* is itself enough to introduce an element of agitation into the passion sufficient to mark off this stage of the action from the preceding. Our agitation is further intensified by the dramatic background of night, storm and supernatural portents. We see the warning terrors through the eyes of men of the time, and their force is measured by the fact that they rouse Casca into eloquence.

> Are not you moved, when all the sway of earth
> Shakes like a thing unfirm? O Cicero,
> I have seen tempests, when the scolding winds
> Have rived the knotty oaks, and I have seen
> The ambitious oceans swell and rage and foam.
> To be exalted with the threatening clouds,
> But never till tonight, never till now,
> Did I go through a tempest dropping fire.

Justification of the conspirators still rising. Against this background are displayed, first single figures of Cassius and other conspirators, then Brutus alone in his orchard: then the whole band of conspirators. Cæsar is also shown in contact with the supernatural, as represented by Calpurnia's terrors and repeated messages of omens that forbid his venturing upon public action for the day. The scenes with his wife and with Decius both are a confirmation of his weakness. So in accordance with the purpose that reigns through the first half of the play Cæsar is made to appear at his worst. On the other hand, throughout this stage this justification of the conspirators' cause gains by their confidence and their high tone, in particular by the way in which they interpret to their own advantage the supernatural element. Cassius feels the wildness of the night as in perfect harmony with his own spirit.

> For my part, I have walk'd about the streets,
> Submitting me into the perilous night,
> And, thus unbraced, Casca, as you see,
> Have bared my bosom to the thunder-stone;
> And when the cross blue lightning seem'd to open
> The breast of heaven, I did present myself
> Even in the aim and very flash of it.

The third stage: The Passion strain rises to a crisis. The third stage of the action brings us to the climax of the passion; the strain upon our emotions now rises to a height of agitation. Three distinct devices are used here to bring about an advance in the intensification of the strain.

1. Artemidorus appears reading a letter of warning which he presents to Cæsar and begs him to read. Cæsar refuses to read it and the momentary hope of rescue is dashed.

2. Portia is completely unnerved by the anxiety she feels about her husband. Her agitation communicates itself to us.

3. In the crisis itself the agitation becomes painful as the entrance of Popilius Lena and his secret communication to Cæsar cause a panic that threatens Brutus to wreck the whole plot on the verge of its success.

Emotional devices like these carry the passion up to a climax of agitation. Then follows the murder; we are swept along the current of the enthusiasm of the conspirators and the passion reaches a climax when they dip their hands in their victim's blood and then make their appeal to the whole world and all time:

> How many ages hence
> Shall this our lofty scene be acted over
> In states unborn and accents yet unknown?

Commencement of the Reaction. Murder over, the reaction begins, Antony, so far a colourless character, suddenly springs into activity; his quick and subtle intellect grasps the whole situation. He knows, as no other knows, the mob which governs Rome; he also knows that by his oratory he will be able to win them. So his first concern is to obtain permission to speak in Cæsar's funeral.

Already the passion of the drama has fallen under the guidance of Antony. The view of Cæsar as an innocent victim is now allowed full play upon our sympathies. The success of the conspiracy is hurried to its ruin when Antony delivers his speech to the Roman people and the reader. He plays upon human emotions with a perfect mastery. The mob is won to the Reaction; and the curtain that falls upon the third Act rises for a moment to display the populace tearing a man to pieces simply because he bears the same name as one of the conspirators.

Last stage: Passion-strain ceases, for the end is inevitable. The final stage of the action works out the development of an inevitable fate. The emotional strain now ceases, the passion is of the calmer order, the calmness in this case of pity balanced by a sense of justice. The decline of our sympathy with the conspirators is first shown in the quarrel scene where the tone of Cassius has fallen and Brutus's moderation has hardened into unpleasing harshness.

We get a supernatural foreshadowing of the end in the appearance to Brutus of Cæsar's ghost and the omen Cassius sees of the eagles that had accompained his army to Philippi giving place to ravens, crows and kites on the

morning of battle: this lends the authority of the invisible world to our sense that the conspirators' cause is doomed. The last remnant of justification of their causes cease as the conspirators themselves seem to acknowledge their error and own that Cæsar is mighty still and is revenged in their deaths. (Adapted from Moulton).

VIII. COMPLETE ANALYSIS OF THE PLOT

Julius Cæsar has the simplest of plots. It is simple *i.e.*, there is no sub-plot and the incidents and characters are few.

The action of the play consists of :—

1. The conspiracy against Cæsar.

2. The temporary success of the conspiracy, when Cæsar, the monarch, is killed.

3. The final overthrow of the conspiracy : for Cæsarism survived the conspirators, who, one by one, die by their own hands. Below is given an analysis of the plot of the play.

ACT I

The Formation of the Conspiracy

Scene I. The very first scene shows that there is a monarchical spirit aboard. The people do not worry as to who rules them so long as they have bread and amusement. It is the usual method of Shakespeare to begin with a short scene or part of a scene that prepares us for what is to come. Not only are we shown the people but the politicians, and the upper classes. They are represented by the two Tribunes who are growing envious of Cæsar's influence with the people. Clearly there is a spirit of hatred abroad against Cæsar. The mention of Lupercalia prepares the way for the procession in the next scene.

Scene II. This scene gives us almost the whole of what is usually called the exposition of the play. To understand the action that is to follow the audience must realize :—

1. The character and position of Cæsar and his danger.

2. The character of the chief conspirators in relation to each other, which is to determine the course of the conspiracy.

3. The attitude of the Roman populace to Cæsar and the monarchy.

The scene opens with the first theme. We are introduced to Cæsar and listen to his first words. They show that he is an absolute ruler ; he believes in superstitions. The warning of the soothsayer gives the first suggestion of the danger.

Then follows the dialogue between Brutus and Cassius (ll. 25-181). It is frequently interrupted by the shouts behind. These hundred and fifty lines give us a deep insight into the characters of Brutus and Cassius, who are the two chief conspirators. The struggle between the two minds is very clearly brought out. The very first words of Brutus show that he is a puritan and that he knows it. He wants to be alone, which shows that he has some worries over which he wants to brood in silence. Cassius imputes this desire to be alone to coldness in friendship and demands an explanation. He exploits this opporunity to win Brutus to his way of thinking. Alternately he appeals to his sense of public duty and personal vanity.

So far Cassius has been trying to show that he is inspired to action not by personal motives, but by love of Rome and liberty. But he cannot keep the deception for long. In his great speech about the swimming match he is so completely swayed by his own feelings that he forgets himself and reveals to us that it is jealousy that is inspiring him to action. Brutus in the meanwhile, has become absorbed in his own feelings and is rudely shaken out of them by the shout of the mob. Cassius returns to the subject of his story which was " honour ". But he is not allowed to go on with it for Cæsar comes back and our attention is taken up with him. In the midst of the pomp and show that surrounds him we notice that his train looks chidden", which is another proof of Caesar's absolutism. We learn about the fit he had, and he himself is conscious of danger

from Cassius. Casca's account of the events at the Lupercalia reveals that the people are happy because Cæsar refused the Crown, it also shows that they are more undependable. The scene closes with a soliloquy by Cassius. It is an important soliloquy in so far as it tells us that Cassius is smarting under the yoke of Cæsar, though he would be only too glad to exchange places with him.

But the interesting thing to note here is the skill with which Shakespeare imitates life in this scene. The spectacular outward interest of the stage is the procession and the festival, the triumph of Cæsar; but the real interest to us comes not from that but from what is going on behind and beside this pomp, and show, from men who stand apart and whisper in orners; away from the shouting and the songs of victory, there, ineffectual as they seem, are the men who are going to do things after all. "He's not dangerous!" carelessly says Antony in the midst of the flowers and incense, as he looks at Cassius over his shoulder. "A soft lover of pleasure and that alone!" thinks Brutus of Antony as he sees him there. Mistaken judgments each of them, soon to be proved false, yet such as we are always making, misled by mere appearance, all of us; just like life.

Scene. III. This is the most dramatic scene in the play. It shows how environment affect different characters, Casca is revealed to us as a superstitious person; Cicero on the other hand remains completely unmoved by the disturbances of Nature. Cassius makes capital out of these disturbances by explaining them to suit his own plans. The mood of the play is intensified and the audience is prepared for the coming catastrophe. The scene gives us the right atmosphere for the development of the conspiracy when whole world seems to be at war with itself. Thunder, lightning, tempest dropping fire, the lion in the Capitol, the owl at noon day —all charge the air with panic.

Against this background of stormy night Shakespeare shows us the conspiracy gathering force. We see similar elemental strife on the night of the murder in *Macbeth.* Such a device where Nature is shown to be in sympathy

with the affairs of Man was named by Ruskin ' the pathetic fallacy '. Poets and other artists use it frequently.

Casca is chosen to relate these portents because in Shakespeare's days mechanical devices on the stage were not so perfect as to successfully present rain-swept streets and thunder and lightning.

Cassius comes out of this scene as a great leader of men. By his calmness he dominates Casca and wins him over to the cause of conspiracy. His power of observation is remarkable for he recognises Casca in the dark, by his voice, and Cinna by his gait. He orders men about and seems to be the driving force of the whole conspiracy; but at the same time we are made to feel that Brutus is more essential for the success of the conspiracy than even Cassius.

ACT II

The Ripening of the Conspiracy

Scene I. The character of Brutus is brought out in this scene. We see the conflict in his mind and realize its strengh as well as weakness. To understand its implications fully the scene may be divided into four parts :—

1. The feelings and motives of Brutus with regard to the conspiracy.
2. The consultations of the conspirators.
3. The conversation between Brutus and Portia
4. The accession of Ligarius to the conspiracy.

Shakespeare has used no special device and yet throughout this Act the time is marked from hour to hour. Immediately after midnight we find Brutus in his orchard. Soon after the conspirators visit him. Before three on the morning of the fifteenth of March they are looking for the sunrise, and towards four they feel the daylight come upon them. Between five and six Brutus is confronted with the tender affection of his wife—Portia. Ligarius visits Brutus at seven. At eight the conspirators go to the house of Cæsar. At nine the soothsayer is in the streets awaiting the arrival of Cæsar. How much is crowded in that little

time! Incident follows upon incident in feverish haste. Historical probability is thrown to the winds, for all that Shakespeare wants to do is to heighten the interest and excitement of the audience to a pitch where it can witness the murder of Cæsar without any feelings of revolt.

The soliloquy of Brutus reveals his character and his motives in joining the conspiracy. He is afraid that absolute power might make Cæsar cruel, and he is also sincerely anxious to put public duty before personal feelings.

The interview between Brutus and Portia affords us that dramatic contrast which is necessary to keep up our sympathy with Brutus and prevent us from regarding him only as a cold and calculating politician. Faced with the gentle love of his wife, Brutus begins to look upon the conspiracy as an ugly affair, difficult to explain to a woman who judges more by her feelings than her reason. In the end she prevails upon him to betray a secret with which he had better not have trusted her. It is a striking picture of the part a woman plays in the life of a public man.

Scene II. In this scene we see more of Cæsar. He is depicted in a very unfavourable light so that he does not attract us very much. Shakespeare meant us not to be attracted by him, for if we admired Cæsar very much his murder would seem too brutal to be witnessed without any revulsion of feelings.

Cæsar is struggling not so much with cowardly fear, but his susperstitious nature has been disturbed by the unusual events of the night, and in this state he is quite willing to be ruled first by Calpurnia and then by Decius. He is himself on the two horns of dilemma, but once he has made up his mind, he becomes courteous and genial.

Scene III. The incident of the warning of Artemidorus and its neglect by Cæsar serve to point the application of Cæsar's words :

> What can be avoided
> Whose end is purposed by the mighty God ?

Scene IV. The following passage from Plutarch's *Life of Brutus* is the original of this scene and forms a very good commentary on it :

"Now in the meantime, there came one of Brutus' men post-haste unto him, and told him his wife was a-dying. For Portia being very careful and pensive for that which was to come, and being too weak to do away with so great and inward grief of mind, she could hardly keep within, but was frighted with every little noise and cry she heard, as those that are taken and possessed with the fury of the Bacchantes ; asking every man that came from the market-place what Brutus did, and still sent messenger, to know what news. At length Cæsar's coming being prolonged Portia's weakness was not able to hold out any longer, and thereupon she suddenly swounded, that she had no leisure to go to her chamber, but was taken in the midst of her house where her speech and senses failed her."

It is a scene that paints vividly the agitation and anxiety of a woman for the husband who is involved in a desperate undertaking.

ACT III

Accomplishment of the Conspiracy and the Revolt of the People

Scene I. Our interest and our excitement are at the highest pitch in the first part of this scene, so that the second part—the murder of Cæsar—comes, not as a shock, but as a relief. In his last two speeches Cæsar glorifies himself, thus giving us the dramatic counterpoise to the murder. His decrees, he says are unalterable laws of nature and he himself as constant as the northern star. Both these speeches embody the spirit of the coming monarchy and are hence not without justification, though it would have been more modest not to have stated them.

The catastrophe of the play over *i.e.*, Cæsar being dead, our interest is concentrated on Antony who succeeds in his plans by appealing to the self-esteem of Brutus exactly in the same way as Cassius and Portia had succeeded before.

Scene II. This is again an important scene. The characters of Brutus and Antony stand in the clearest contrasts. The speech of Brutus reveals him to be politically stupid, but otherwise learned and egotistical. His speech is logical, giving sound arguments ; it may satisfy a philosopher but it can never convince a crowd.

On the other hand the first words of Antony are calculated to test how the mob had taken the death of Cæsar. Having once plumbed their depths he flatters their vanity. He does not try to reach their understanding for, he knows they have none. Instead, he gives them vivid pictures, a form of demonstration peculiarly effective with masses of people.

Having first established that Cæsar was not ambitious Antony makes the mob concentrate their attention on Cæsar and evokes in them the desire to revenge him by ironically suggesting to them the idea of an outbreak.

Scene III. The last scene, with the speeches of Brutus and Antony, was a severe strain on the audience. That is why this is a light, comic scene—a sort of relief for the over taxed nerves of the audience. Cinna the poet suffers a tragic death because there is a Cinna among the conspirators, though, except in name, there is nothing in common between the two Cinnas.

ACT IV

Decline of the Conspiracy

Scene I. We are prepared for the Civil War in this scene. Lepidus is shown to us, at some length, but we do not see him again in this play ; so it was really unnecessary.

Scene II. The warlike atmosphere is created here by the presence of the troops and the marching and the halting orders given to them.

It is characteristic of Brutus that he has already decided that Cassius is in the wrong and backs his decision with a

commonplace :

> Thou hast described
> A hot friend cooling : ever note, Lucilius,
> When love begins to sicken and decay,
> It useth enforced ceremony.

Cassius' outbreak in front of the troops is also characteristic, as is Brutus' appeal to the gods to judge whether he wronged his enemies, the fact being that like other idealists Brutus treated his enemies better than his friends.

Scene III. This is one of the most famous scenes in Shakespeare. Coleridge has said, "I know no part of Shakespeare that more impresses upon me the belief of his genius being super-human than this scene between Brutus and Cassius."

Many important things take place in this scene. To take them in order —

1. The Quarrel between Brutus and Cassius.
2. The Death of Portia.
3. The Council of War
4. The Music.
5. The Ghost of Cæsar.

1. *The Quarrel*. Dissensions were certain to arise between such ill-matched allies as Brutus and Cassius. It is not possible that the philosopher and man of lofty ideals should become the yoke-fellow of a practical man of the word who is not too scrupulous in the conduct of affairs important to his welfare or that of his party. But our sympathies in this quarrel are with Cassius, for in the first place, he has real affection for Brutus and secondly he gives expression to his anger in a more natural way than Brutus.

2. *The Death of Portia* plays an important part in the reconciliation between Brutus and Cassius.

The news of the death of his wife affects Brutus the man in one way and Brutus the stoic in another. The man is swept off his feet for a moment, but the philosopher practises self-control in a most cold and calculating manner.

3. *In the Council of War,* Burtus has his way. The man of high ideals has the upper hand over the practical man, so that we at once know that the conspirators are doomed.

4, *The soft music of Lucius* creates the hushed atmosphere necessary for the appearance of the ghost.

5. *The spirit of Cæsar* seems to play an important part in dividing the counsels of the conspirators even before it actually appears to Brutus as his evil genius. And when it does appear it comes to represent the power of the dead.

ACT V

Nemesis

Scene I. This scene can be divided into three parts :—

1. The exchange of taunts between the rival commanders.

2. Cassius' conversation with Messala.

3. The farewell of Brutus and Cassius.

To discuss them one by one :—

1. *The exchange of taunts* before a battle was common in mediæval times. Antony and his party have the better of this game for they charge the conspirators with murder. Against this charge Brutus has nothing to offer but a vague assertion of his personal honour and Cassius little but personalities.

2. *The conversation of Cassius with Messala* prepares the way for the final catastrophe. The mind of Cassius is full of presentiments.

3. The farewell between the two commanders is very touching and again shows that Brutus, the man is different from Brutus, the idealist—in other words Brutus carries a dual personality. Brutus the idealist will not entertain the idea of committing suicide. Brutus, the man ends his life by killing himself.

Scene II. This small scene shows Brutus a complete failure as leader of men, or general of an army.

Scence III. Cassius had lured Brutus into the conspiracy and though Brutus' name made the conspiracy succeed at first, his impracticability ruins it in the end. Cassius, thus, brought on himself his own doom—his tragedy is strangely rounded and complete. Even after the quarrel scene he is slighted, his advice is not listened to and he is continually ordered about by Brutus. Thus discouraged generally and desperate of success he killed himself. The death of Cassius under these circumstances enhances the feeling of inevitable fate which surrounds the end of the conspiracy.

Scene IV. The death of young Cato serves to throw a last glory upon the falling cause of the Republic; while Lucilius' action shows the love that is felt for Brutus and leads up to the end in the next scene.

Scene V. The concluding scene gathers up the final threads of the play, The reference to Cæsar's ghost. illustrates what has been the real force against which the conspirators had to fight. The last speech of Brutus is also characteristic. All the characters in this scene are brought into relation with him, the friends who refused to kill him. Strato who performed the last office for him, Messala who prefers Strato to Octavius, Octavius himself who takes into his service all Brutus' people, and Antony who generously pronounces his speech praising Brutus with possibly more sincerity than he had used in the case of Cæsar.

We have here a complete analysis of the play, scene by scene and we see how Shakespeare has linked the various facts to form a hormonious whole.

B. CONCEPTION OF SHAKESPEAREAN TRAGEDY

(With special reference to Julius Cæsar)

'Tragedy' before Shakespeare. In the plays written before Shakespeare we have often tragic situations, in the form of cruelty, blood, calamity, death but no real tragedy until we come to *Faustus* of Marlowe. Here we have for the first time in English drama a tragic figure vacillating between right and wrong and ultimately going to his doom under circumstances that seem inevitable. Marlowe was, in fact, the first to proclaim and exult in the freedom of tragedy from the lingering religious and moral entanglement of the Miracle and Morality plays. But Marlowe treated of extraordinary rather than ordinary human passions. It was left to Shakespeare to give to tragedy a human, a personal, and a psychological interest.

Shakespeare's Contribution to 'Tragedy'. Not only that. To the inward and outward mystery of mind and universe he added the yet greater mystery of Fortune. Destiny makes of the political blindness of Brutus, the childish simplicity of Othello, a dexterous use. They are placed in circumstances which exhibit the rationality of things and yet are such as touch the point of weakness in their character. The realization that Brutus falls where Cassius would have stood firm, that Hamlet would have been deaf to Macbeth's temptations and Othello contemptuous of the weakness of Antony heightens the tragic effect. The suffering that these people undergo is out of proportion to their sins. They are great souls cruelly over-taxed in their weakness, large minds whose plans run counter to their best hopes—and this bewilders us just as life bewilders us. Our pity is aroused because all the suffering is certainly unmerited. Tragedy never puts the hero in the wrong ; it exalts him. Shakespeare never desires us to believe that the political blindness of Brutus was appropriately punished and that he merited

his death. And yet the close of the play does not revolt us. We are left in 'Calm of mind, all passion spent.' There is something so noble and elevating in the death of the tragic hero that the audience goes out in exultation singing.

> O our lives' sweetness !
> That we the pain of death would hourly die
> Rather than die at once !

But Shakespeare reached this conception of the tragic hero after a few experiments, in which its steady development can be easily traced.

Shakespeare's experiment in 'Tragedy' before 'Julius Cæsar'. In *Romeo and Juliet*, his first experiment in tragedy, we find the tragic spirit not yet formulated. Shakespeare is filled with the joy of Renaissance imaginings, his poetry flows in a clear stream of impassioned lyrical eloquence, but of higher conception there is none. The tragedy of *Romeo and Juliet* might after all have been a comedy. Little lies between the two lovers and a happy existence. It is merely a dramatic device that prevents Romeo from knowing that his wife is merely stupefied and not dead. There *is no inevitableness* about this. Friar John, sent to Mantua with the letter from Friar Lawrence, seeks a fellow monk as companion only to find himself in a plague-stricken house whence the authorities will not allow him to come out till Romeo warned of the death of Juliet has returned to Verona to die. This is a *crude use of incident* and breaks the chain of circumstances necessary for tragedy.

There is nothing wrong in the lovers' grasping at youthful passion. The tragic trouble does not spring from their voluntary act. Romeo is not a tragic character ; he is merely star-crossed ; Fate and even chance thwart his best considered plans. In fact the crude form of Predestination plays too important a part and we agree that

> A greater Power than we can contradict
> Has thwarted our intents.

Shakespeare has thus given to Fate a prominence unique in his writings. In the piteous overthrow of the lovers nothing but outside forces work. There is no mental struggle. The tragedy does not result from character. Still less does Shakespeare explicitly strike the transcendental note that "Love is all and Death is naught."

But *Romeo and Juliet* is by no means the full or final judgment of Shakespeare on love and life.

The Place of "Julius Cæsar" among the Tragedies of Shakespeare. From *Romeo and Juliet* to *Julius Cæsar* is a great leap and in the meanwhile Shakespeare had written all his Comedies and Chronicle plays. Therefore the chief interest of *Julius Cæsar* is that it shows the chronicle play resolving itself into tragedy by means of emphasis on the essentially human side of the characters involved. In the loose coordination of its scenes, all of which are however, illustrative of the conspiracy against Cæsar, its rise and its height and its failure we look back to the earliest forms of chronicle plays and in such episodic scenes as the quarrel between Brutus and Cassius we foreshadow the subtle characterization of the later tragedies.

In fact in *Julius Cæsar* Shakespeare came just on the borders of his greatest and fullest utterances. There are in it many finely drawn characters, there is a certain unity of conception. It is symmetrical in plot and clear cut in portraiture. The contrast between the idealist driven into revolution by his allegiance to an inflexible code of right, and the genuine political conspirator, the man of mixed motives and elastic morality is brought out with an unerring skill,

Advance in the conception of Tragic hero. With Brutus tne conception of the tragic hero moves forward. He is a man who is essentially noble. It is for his own fault that he has to die. It was not Predestination but his own action, of his own choosing that started the fatal train of events. Like Hamlet he is summoned from the seclusion of the study to undertake an uncongenial task and like Hamlet he fails. But while the Prince of Denmark suffers from a syncope of the will, Brutus's error lies in his as complete a belief in the honesty of his fellow conspirators as in his own. For

the first time Shakespeare shows that the nobility of a man's character may be the undoing of his own life.

The torture of the period of suspense, while he is groping his way through conflicting issues to a definite resolve foreshadows the agitated mind to Hamlet.

> Since Cassius first did whet we against Cæsar
> I have not slept.
> Between the acting of a dreadful thing
> And the first motion, all the interim is
> Like a phantasma, or a hideous dream.
> The genius and the mortal instruments
> Are then in council and the state of man
> Like to a little kingdom suffers then
> The nature of an insurrection.

Advance in the conception of Tragedy. Alongside the advance in the conception of the tragic hero Shakespeare also moves forward toward his final conception of tragedy in this play. Into the force of character he interweaves the force of supernatural powers. Cæsar and Brutus meet their deaths partly through their own actions and partly through the action of other forces, which continually hinted that somehow the happenings of this earth are related to unseen and tremendous powers. The warning given to Caesar, the apparitions in the streets of Rome, all add to this feeling. Shakespeare has definitely moved from the realm of direct and somewhat crude enunciation to that of artistic and subtle suggestion. Fate is there but it is pushed in the background and is not the only force that determines men's destiny.

This discussion has so far been discursive. We can now collect our ideas about Shakespeare's conception of tragedy drawing all our examples from *Julius Cæsar*.

The hero in a Shakespearean Tragedy. The hero in *Julius Cæsar* is Brutus. He is a man eminent both in nature and in public rank. He errs, suffers, hurts others and at last has to die. It was his own action,—the murder of Cæsar—of his own choosing that started the fatal train of events. In almost a perfect character he has one weak-

ness,—he is politically blind ; and he is enmeshed in just the one situation, and meets just the persons, to touch the point of danger in his nature. Hegel says in his *Aesthetic* that Shakespeare's subject is often the rise and growth in a great soul of a passion that leads it into a self-destructive conflict with circumstance. This outer conflict is also mirrored in the strife within his own soul of blood and judgement. Friendly loyalty and what he considers to be the good of his country.

Hegel's theory is the most suggestive contribution since Aristotle to the metaphysic of the drama but in various ways it is very one-sided, for Hegel's portentous optimism leads him to underestimate the whole element of apparent injustice, unreason and immoral seeming fate in Shakespeare's tragic world.

On what does Shakespeare found a Tragedy? It is clear that Shakespeare does not found a tragedy merely on intrigue and incident, nor yet on mere psychology without incident. Nor does he suffer the fatality to spring from causes that lie wholly outside or voluntary choice. Among such causes are pure madness and other abnormal states, and supernatural compulsion. Accident appears, if at all, very late in the series of tragic events, when our sense of cause and effect can no longer be shaken. Beside, accident is deftly concealed or passed lightly over when it comes, so that in the theatre one scarcely notices it. If then, such is the course of tragedy, what is the impression made by the tragic world ?

The Impression left by the Tragic World. One can track down this impression to the sense of a contradiction in things, or 'antimony'. We are left with two sets of feelings that cannot be expelled, or separated, or reconciled. The Christian doctrines, in whatever measure Shakespeare may have accepted them, were not before his mind in the sense of affording any solution of this 'antimony'. One side of it leads to disheartenment. When we think of the death of Brutus, of Portia, of Cassius and others we are filled for part of the time with a sense of waste, of injustice, or rather of blind chance, at any rate of unreason, in the

world represented. The great soul of 'Brutus' is cruelly overtaxed in its weakness and the subtle guile of Cassius is at least half triumphant. Pessimism, a philosophy not formulated in Shakespeare's day, would say that such a world had better not have been, or that it has a necessary overplus of pain and unreason. Yet this is not the actual impression left on us by the noble close of *Julius Cæsar*; and so the other face of the contradiction is turned towards us. Here we mysteriously feel that there is, after all some kind of pacification, some cancelling of bonds, some final settlement, even if it be not made in terms of the justice that we know. We are left in "calm of mind, all passion spent." And this feeling is incompatible with a mere sense of waste and chaos. Now turning from this psychological to the external or objective statement of the problem one asks: What then, is the presiding power in such a tragic universe?

The Presiding Power in a tragic universe. The contradiction only defines itself the more. The presence of moral law somewhere, of orderly cause and effect, of Nemesis, is irremovable. We can never get rid of that. The tragic trouble springs from the hero's voluntary act; Brutus has to pay for blindness and Macbeth for guilt. People are punished, not merely sacrificed—often overpunished, but still punished—by some principle in the nature of things. The bad are always punished in Shakespeare's tragedy. Cassius suffers and dies before Brutus. The merely faulty are also punished. The innocent who belong to the guilty are punished because they do belong to the guilty. Inspite of her innocence Portia suffers and has to die because she belongs to Brutus. Such a world is one of mere disorder.

On the other hand, the conception of some power working, if not blindly, yet regardless of individual desert, is equally unavoidable as we read on. It is no crude form of predestination; for Shakespeare's view, on the whole, is Helena's, that *the fated sky gives us free scope*. No; the tragic fate suggests a great impersonal system of some kind, cutting across our aims and hopes, working without reference to them, and grinding them up in its relentless march.

We cannot get rid of this idea any more than we can get rid of the idea, which conflicts with it, of law and morality in the tragic world. Here, then, are the two aspects of the contradictions.

The True Essence of Tragedy. Where, in such a scene, is there any clear place for the conception of good and evil? Drama does not profess to solve the riddle, but asks it in the most pointed way. Evil, such as embodied in Iago and Goneril and to some extent in Cassius, produces a convulsion in the society it invades, it acts as a poison, and therefore there must be a healthy body, a living body to poison. You cannot poison a corpse or a stone. There must, then, be some impulse or principle that we call *good* which animates the condition of normal health. Evil is that which produces a violent reaction and a desire to cast it out in the healthy body. But we have not yet arrived at the essential point of tragedy. There is nothing necessarily tragic in the mere conflict of good and evil and the victory of evil. Tragedy only comes in, or is only complete, when the struggle to cast out evil involves evil of a fresh order when the faulty hero of mighty make cannot be purged of his fault without being over-punished and perishing ; nay without wrecking others, the good and the evil, together. Tragedy culminates, not when Cæsar is dead and the conspirators are triumphant, or when Antony has defeated Cassius, but when Brutus has realized his own mistake and in an attempt to rectify it he brings upon himself and others more trouble. Thus a Shakespearan tragedy ends with a faint, weary, and featureless convalescence of the tragic world, with a few secondary figures standing round a heap of dead bodies. Life will go on, but this play is over. Strato and Messala make a shame-faced peace with Antony and Octavius and enter into their service, but this is nothing to Brutus and little more to us.

Within the drama itself tragedy is not everything ; for the side of life shown in philosophic comedy and romantic play has also to be counted with. Further, even within the sphere of tragedy, it is wrong to lay too much stress upon the mere upshot ; for this is largely dictated, not by

ethical theory at all, but by the amount of imaginary pain that the average spectator will tolerate. For instance, for the fate of Brutus and to some extent that of Cæsar he must be indemnified by that of Cassius. Such bad men might in the real world, escape and prosper; in Shakespeare's plays they may not. This is only to the praise of Shakespeare. He felt, being a theatrical artist, just how far he might take his hearers.

Comic element in Shakespeare's tragedies. In all tragedies by Shakespeare there are comic scenes occurring every now and then. In *Hamlet* we have the scenes with the players and the grave-diggers, in *Macbeth* we have the scene with the porter, in *Julius Cæsar* we have the first scene where the two Tribunes remonstrate with citizens for enjoying a holiday because Cæsar has been victorious over the sons of Pompey. Then we have scene iii in Act III. This scene serves as comic relief after the rather severe strain of the rest of this act. Though it is tragic enough for poor Cinna, the poet, we cannot help laughing at him and the absurd questions of the excited mob, their attempts at shrewdness and caution and his helpless efforts to answer them all at once.

Some critics look askance at such comic interruptions in the course of tragedy. Coleridge is one of them. But Shakespeare knew better. He knew that the human mind cannot endure for long an extreme tension of the faculties without collapsing. Therefore it was that the Greeks, by solemn choric songs, impassioned music, and majestic dancing, arrested for an instant the march of their tragedies and gave the relief and the repose that are needed.

Shakespeare meant to teach us that whereas the more formal and pedantic tragedies stand apart from ordinary human interests like cut flowers that have no connection with or roots in, our mother earth, the true heartfelt passions of mankind cannot detach themselves from her and live. He uses therefore necessary refreshments and slackening in order to make us feel, that, inspite of the dark criminals working together in secret, in spite of the terrible catastrophes about to sweep away kingdoms and

dynasties into utter ruin, human life in its vastness underlies these shallow irritations, that God, still as ever, causes his sun to shine and his rain to fall upon the unjust as well as the just still guides our globe forward through space, bearing with it the innocent and the guilty, the happy and the miserable alike. Hence the third scene in the third Act, which is reminiscent of the first scene in the first Act: the mob, being now in power, question Cinna, the poet, much as Flavius and Marullus had quetioned them. There was in Cassius's mind no difference between Brutus and Cæsar but in name: there is no similarity between the two Cinnas but in name. That, however, is quite sufficient for the mob; and the tragic relief that the scene affords is quite sufficient for the audience.

C. THE TITLE OF THE PLAY
or
WHO IS THE HERO?

The question whether the title of the play is appropriate or not has been discussed by various critics in various ways. With it is closely connected the question of the hero, and all this discussion can be boiled down to the following three views :—

1. That Brutus is the hero, but Cæsar is the subject of the play and therefore the title is appropriate.

2. That Brutus is the hero and therefore the subject, and that the title is a misnomer.

3. That the play has no hero and therefore it does not matter whether it is named after Julius Cæsar or Brutus.

Below we discuss at some length all these three views together and it would appear that the first is the most sound and logical one, *i.e.*,

Brutus is the hero of the play and Julius Cæsar or better still Cæsarism the subject matter of it.

The title does not determine the hero. That since the play is called *Julius Cæsar*, therefore the hero is Cæsar, is a misleading argument. It is not the title that determines

who is the hero. In another play of Shakespeare, called *Cymbeline*, it is not Cymbeline who is the hero.

Cæsar is not the hero for various other reasons as well. But there are other reasons also which make us reject the claim of Cæsar to be called the hero of the play. Cæsar appears only in three scenes and even there he is not the most impressive figure. Our interest is about equally divided between him and the conspirators. Nor does he command our respect as a hero should. He is very vain, arrogant and pompous. The only aspect of him that we see is Cæsar, the spoilt child of victory. When he is lofty as in the scene of his murder his very loftiness is made to tell against him. In answer to the pretended suit of the conspirators for the recall of Publius Cimber from exile Cæsar scorns the fickle politicians as mere wandering sparks of heavenly fire, while he is left alone as a pole-star of true-fixed and resting quality. This is what he says, while refusing to grant the suit of the conspirators :

> If I could pray to move, prayers would move me
> But I am constant as the northern star
> Of whose true-fixed and resting quality
> There is no fellow in the firmament.

In answer to this boast come the blows of the conspirators which strike him down and he falls beside the statue of Pompey and the marble seems to gleam in cold triumph over the rival at last lying bleeding at its feet. Surely Shakespeare did not mean this person to be the hero of his play.

Here a note of warning is necessary. So far as the play is concerned we have nothing to do with the historical greatness of the name and fame of Julius Cæsar. Our business is only withJulius Cæsar of the play and he is cast into the shade by Brutus all along the line.

Why is Brutus the hero ? 1. *Brutus is the central figure in the play. He is an eminent person both in public as well as in Nature.* The conspirators feel that without him they have no chance of success and the elements are so mixed in him that Nature might stand up and say to all the world "This was a man !"

2. *It is his character which has given to the whole play its characteristic tone.* It is seen in the way in which he appreciates the issue at stake. Weak men sin by hiding from themselves what it is they do: Brutus is fully alive to the foulness of conspiracy at the moment in which he is conspiring.

O Conspiracy,
Shamest thou to show thy dangerous brow by night
When evils are most free? O, then by day
Where wilt thou find a cavern dark enough
To mask thy monstrous visage?

This high tone he carries into the darkest scene of the play.

3. *His influence is great with all those who are around him.* Says Cæsar:

O, he sits high in all the people's heart;

We see Ligarius coming from a sick-bed to join in he knows not what: it is sufficient for him that Brutus leads him on. And the hero's own thought, when at the point of death he pauses to take a moment's survey of his whole life, is of the unfailing power with which he has swayed the hearts of all around him:

My heart doth joy that yet in all my life
I found no man but he was true to me:

4. After one or two scenes only Brutus becomes *the force and the ruling mind of the play.* As soon as he has thrown in his lot with the conspirators, Cassius himself is swept along the current of Brutus' irresistible influence. Hence-forward it is Brutus who stands out most prominently in the action of the play.

5. *He is definitely a moral hero.* When he saw the end of his life coming near he said:

I shall have glory by this losing day
More than Octavius and Mark Antony
By this vile conquest shall attain unto.

Plutarch and Shakespeare have justified his proud words he stands out in the play as morally superior to any other character of Shakespeare's.

Cæsar is the subject of the play and therefore the play is correctly named :—

1. Though Brutus is the hero of the play and apparent master of its action, it cannot be maintained that the play should have been named by his name. *The centre of interest in the play is not Brutus but Cæsar and the spirit of Cæsarism.*

2. It is this spirit that the conspirators wanted to kill when they killed Cæsar.

> We are all up against the spirit of Cæsar ;
> ... ...
> O, that we then could come by Cæsar's spirit,
> And not dismember Cæsar !

But unfortunately they found that *the spirit of Cæsarism was strengthened rather than weakened by Cæsar's death.* Soon after the murder, Cicero has bitter reason to exclaim, "We have taken away the tyrant ; the tyranny survives." The ghost of Cæsar appears twice to Brutus, once at Sardis and the second time at Philippi. Thus the influence of the dead Cæsar is kept up : his name is mentioned no fewer than eighty-nine times after the assassination. This posthumous prolongation of Cæsar's power is further impressed on us by the continuation of his bodily presence, as it were, in his avenger Mark Antony and still more in the person of his heir and successor—Octavius Caesar.

3. It is by these means that the dead Cæsar is represented as still acting with tremendous efficacy in the spirit which with Ate by his side ranges all over the world, crying 'Havoc' and letting slip the dogs of war. *It is this spirit that turns the swords of the conspirators against themselves.* Cassius makes the "good sword that ran through Cæsar's bowels search his own bosom." As he prepares to run on his own sword Brutus urges the spirit of Cæsar to be still :

> Cæsar, now be still :
> I killed not thee with half so good a will.

4. *This spirit of Cæsarism had a great hold on the popular mind.* When the people are very pleased with Brutus

they make him a Cæsar.

> Let him be Cæsar.
> Cæsar's better parts
> Shall be crown'd in Brutus.

This is a culmination of the monarchical spirit of which we are made aware in the very first scene of the play.

5. Even the conspirators acknowledge *the triumph of Cæsarism*. Brutus exclaims over the dead body of Cassius :

> O Julius Cæsar, thou art mighty yet ;
> Thy spirit walks abroad, and turns our swords
> In our proper entrails.

The fact is that the play begins with conspiracy against Cæsar, it reaches its crisis in the murder of Cæsar and ends with the victory of Cæsar's spirit over the conspirators. The following lines from Stopford Brooke also support this conclusion : The play opens with the triumph of Cæsar over Pompey. Brutus loves him, while he hates Cæsar's idea of Empire. Cassius, Casca, while they cry him down, exalt his image in our eyes. When they slay him, they are like men who have murdered a world. Even the starry powers, in Shakespeare's imagination, emphasize his greatness. The whole heaven, when Cæsar comes to die, is racked with storm ; lions roam in streets, the dead rise from their graves. And when he is dead, all his folly and vanity are forgotten instantly. Rome rises to drive out his assassins. His spirit broods over the rest of the play in executive power. It is Cæsar who wins the battle of Philippi, who plants the sword in the heart of Cassius and of Brutus. The theory of government because of which he died, defeats the theory Brutus held ; the new world he initiated disperses to all the winds the old world that Brutus, in vain, tried to re-animate. Cæsar is the subject of the play, Brutus its hero.

D. SOME OTHER ASPECTS OF THE PLAY

I. TIME OF ACTION

The historic period of action. The historic period of the action of the play extends over two years and a half. The events of the first three Acts took place in February and March B.C. 44; the meeting of the triumvirs with which the fourth Act opens was held at the end of October, B.C. 43 ; and the battles of Philippi were fought in the autumn of B.C. 42.

The dates of the different events alluded to in the play are as follows :—

1. Battle of Munda at which Cæsar defeated the sons of Pompey— March 17, 45 B.C.
2. Cæsar's return to Rome— September, 45 B.C.
3. The Lupercalia ; Cæsar's refusal of the crown— Feb. 15, 44 B.C.
4. Cæsar's murder— March 15, 44 B.C.
5. Cæsar's funeral— March 19, 44 B.C.
6. Arrival of Octavius at Rome— May, 43 B.C.
7. Formation of the Triumvirate and death of Cicero— Nov. 43 B.C.
8. Battles of Philippi— Autumn, 42 B.C.

Shakespeare's time of action. For purposes of drama Shakespeare groups the events together.

1. Cæsar's triumph at Munda took place in October 45 B.C. and the festival of the Lupercalia was celebrated on Feb. 15 in the following year, but Shakespeare ignores this interval of about four months and makes both the events to occur on one day.

2. Cæsar was murdered exactly a month after the feast of the Lupercalia—during which period the conspiracy against him was thought of, and planned. But in the play there is nothing to indicate this passage of time. The whole conspiracy in the play seems to be arranged on the night before the murder. This is the stormy night with scolding winds and threatening clouds which is described in Act I, scens iii. In the play this night seems to follow close upon the events of the previous scene—the feast of the

Lupercalia and the offering of the crown, for it begins thus ;

Good even, Casca ; brought you Caesar home ?

obviously referring to the previous day in the play when Cæsar attended the feast of the Lupercalia. On the morrow Cæsar is murdered.

3. After the murder of Cæsar there is an interval of seven months. Cæsar's papers had been entrusted to Antony and Calpurnia, and of these he made use to strengthen his own position, alleging, as authority for all his acts, these written plans of Cæsar.

In Shakespeare Octavius comes upon the scene immediately after the murder of Cæsar. In history he does not arrive in Rome till after more than a year ; and the Triumvirate is not formed till five months after his arrival. But according to history Octavius is only nineteen years old at the death of Cæsar. Hearing that Cæsar had made him his heir he comes to claim his inheritance. He poses as the champion of the Senate against the recklesss individual rule of Antony. Several battles follow. Then the Senate makes the fatal mistake of refusing to give Octavius what he commands, the consulship and sole command. Octavius therefore marches on Rome and compels the Senate to grant his wishes. Meanwhile Antony has combined with Lepidus, a rich noble and governor of Spain and Gaul, two important provinces. Octavius meets these two at Bononia, and a coalition is formed, called the Triumvirae or Rule of Three in November 43 B.C. and Antony, Lepidus and Octavius are appointed by the Senate to hold office for five years to re-organise the State. They immediately set about the task by ridding themselves of all opponents in Rome reviving for this purpose the system of proscriptions and conficscation. In the play the Triumvirate is formed immediately after the murder and the lists of proscription are drawn up at once.

Till the middle of the year 42 B.C., this reign of terror lasts in Rome ; then Antony and Octavius leave Lepidus to look after Italy, and cross the Adriatic to Macedonia, where Brutus and Cassius have gathered together an army drawn from the eastern States, which had before supported Pompey against Cæsar in that same region.

Shakespeare necessarily leaves out the months of struggle between Antony and Octavius, and brings on straight to their meeting in Rome and the forming of the Triumivirate. He makes no mention about Brutus and Cassius levying powers throughout Asia Minor and Syria preparatory to crossing over to Macedonia and thence striking at Italy.

Such departures from history are simply due to the fact that Shakespeare was a practical playwright and not a lecturer on history.

4. The Triumvirate is formed in November 43 B.C., and the battles of *Philippi* are fought a year later. But when we read the play we hardly feel this interval, though an interval of time is implied in the movement of the army of Brutus and Cassius from Sardis to Philippi.

5. There is an interval of twenty days between the first and the second battle of Philippi but in the play the second battle follows close upon the first

Conclusion. So that the time of action in the play may be thus represented :—

First day Act I, scenes i and ii ; February 15, 44 B.C.
(*Interval*)
Second day Act I, scene iii ; March 14. 44 B.C.
Third day Acts II and III ; March 15, 44 B.C.
(*Interval*)
Fourth day Act IV, Scene i ; November 43 B.C.
Fifth day Act IV, Scenes ii and iii.
(*Interval*)
Sixth day Act V, October 42 B.C.

Double Time. Thus according to Shakespeare's arrangement of time the whole action of the play takes place in six days, but the impression left on us is of a longer period, though not as much as the actual time—two years and a half. This lengthening of the period of action to our imagination is called Double Time and though Shakespeare does not seem to have employed it so evidently in this play as in *Othello* it is there. For instance, in Act I many a chance word or phrase give us the impression of a longer period than it would appear if we examined the play closely.

II. HISTORICAL TRUTH AND ELIZABETHAN COLOURING IN "JULIUS CÆSAR"

Historical Truth. In the main, Shakespeare has followed Plutarch; the only remarkable changes being those of time and place. On the whole it may be said that the play gives a clear picture of Roman crisis in the time of Julius Cæsar. The essential points, such as the general opposition that was excited by Cæsar's desire to revive the the title "King", the triumph of Cæsarism over republccanism, *i.e.* the failure of the conspiracy, the Triumvirs and their characters—they are all painted with characteristic truth. Not only that. But Brutus and Cassius are true Romans, inasmuch as they possess that high sense of personal dignity and public duty which won for Rome her place in the world's history; and Brutus also exhibits the Roman virtue of piety—respect, kindness and consideration for all members of his household whether relations or servants. If Antony is less Roman than the rest, it is because he is to appear later, in *Antony* and *Cleopatra*, as the man who sold his birthright for the sensuous glories of the East. Besides the historical characters, the single characteristic traits in incidents and speeches are represented with a fidelity to history. The triumph over Pompey, of the silencing of the two Tribunes, the offering of the crown, the murder, the battles of Philippi and the closing words of Antony are all true to history. The omens of Cæsar's death, the warning of the soothsayer and of Artemidorus, the absence of the heart in the animal sacrificed, Calpurnia's dream, the circumstances about the conspiracy where no oath was taken, the character of Ligarius, the whole relation of Portia to Brutus, the circumstances of Cæsar's death, the very arts and means of Decius Brutus to induce him to leave home, the murder of the poet Cinna, the quarrel between Cassius and Brutus, the refusal of money, the mistakes in the battles, the suicide of Brutus and Cassius and the latter's death by the same sword with which he killed Cæsar—all these are taken from history.

Elizabethan Colouring. But in minor details about Roman life and its ways Shakespeare has not been so

accurate. The social circumstances and customs attributed to his characters are more Elizabethan than Roman. As a matter of fact Shakespeare makes no attempt to reproduce the life in Rome in the times of Julius Cæsar. He has, on the other hand, placed his Roman characters amid the conditions of his own time. The following examples will illustrate the point :—

1. In Act I, scene ii, we are told that Cæsar plucked open his *doublet*. Now a doublet is a sort of coat and the real Cæsar wore a toga and tunic and not a doublet which was an Elizabethan garment. The players, however, appeared on the stage probably in Elizabethan dress irrespective of the period of the play.

2. In Act II, scene i, line 73 we have Lucius telling Brutus about the conspirators :—

Luc. No sir, their *hats* are plucked about their ears.

Shakespeare is obviously thinking of the wide-brimmed hats of his own time. The Romans wore a big felt hat sometimes at night (petasus).

3. In the same scene Portia rebukes Brutus for walking *unbraced* when he is not well. Here too Shakespeare speaks of the dress of his own time for the "braces" were the laces that fastened the doublet across the breast ; they were usually drawn tight to make the figure neat, but in solitude a man would loosen them for comfort as Brutus in his garden.

4. In Act I, scene iii occurs the following line :

As doth the *lion in the Capitol*

If we read this line without a comma we have to explain that though there were no lions in the Capitol at Rome, yet Shakespeare was thinking of the Tower of London where lions were kept and which corresponded to the Capitol at Rome.

5. In Act II, scene ii we are told about most horrid sights which were seen by the "*watch*." There were no watchmen in Rome in Cæsar's time but the name "watch" was given to the night-guards in Elizabethan London.

6. The mention of "mirrors" in Act II, scene i, l. 205 as a snare to catch bears is again a reference to Elizabethan

times. In a book published in England in 1582 we are told that bears are dazzled with mirrors and so caught and bound with chains. There were bear-pits quite close to Shakespeare's theatre, and bear-baiting was a popular sport (*Cf. Kenilworth.*) Another book (Somervile's *Chase*) tells of the methods of catching elephants and lions mentioned in the play.

7. The mention of clocks in Act II, scene ii, l. 114 is another anachronism. There were no clocks in Roman times.

All these examples show that Shakespeare paid little attention to these things. As in most historical plays, he gives to costumes, customs and social surroundings a strong Elizabethan colouring. And on the sort of stage they had in those days it did not matter at all. When to represent Rome you had only a board with 'Rome' written on it with chalk, it did not matter if Cæsar came on it wearing a doublet or a tunic. The desire for historical accuracy in details either on the stage or in works of fiction is quite modern and only arose in the 19th century. Elizabethan audiences were imaginative; they did not witness a play lying down, but actively took part in it. With the help of their imagination they went through the same feelings and emotions as the actors on the stage, so that the modern accessories of the stage did not matter to them.

III. REFERENCE TO CONTEMPORARY POLITICAL EVENTS IN THE PLAY

In his book, *The Moral System of Shakespeare*, Moulton protests against the use of quotations in the interpretation of Shakespeare's thought, and says that Shakespeare never referred to contemporary events. To the later objection the reference of the Irish expedition of Essex in *Henery V* is a clear answer. *Julius Cæsar*, however, does not refer so clearly to any contemporary politics but Dr. Furnival thinks that Shakespeare was drawn to the subject by the rebellion of Essex against Elizabeth. Essex was the special favourite of the Queen and thus *Et tu Brute* would have a special significance.

But against such a conjectural theory there is the question of date. Essex's rebellion took place in 1601 and in a previous chapter we reached the inference that *Julius Cæsar* was composed not later than 1599. If we are to accept the earlier date, it is not likely that Shakespeare was inspired by Essex's rebellion to write this play. That after 1601 Elizabethan audience saw some resemblance between the action and fate of Brutus and Essex is likely. Beyond this admission, I think, we cànnot safely go.

To answer the first objection of Moulton that you cannot cite the words of Shakespeare's characters as illustrations of what Shakespeare says, I have only to repeat what I have already said in a previous chapter that the dramatist calls into being, with all its men and women, actions, passions, motives and struggles,—a world for which he alone is responsible. Because it is a world of his own creation, it must of necessity be the projection of his own personality: of necessity it must reveal the quality and temper of his mind, the atmosphere through which he looked out upon things, the direction of his thought, the line of his interest and the general meaning which life had for him. To take but one example from *Julius Cæsar*. From this play it is evident that *Shakespeare disliked and distrusted crowds*—otherwise he would not have gone out of his way to make them appear ludicrous and foolish. The first scene of the play and the last scene of the third Act are ample proofs of the fact that Shakespeare's sympathies were not with the masses, he despised their ignorance and brutality, their coarseness and want of taste, their greed and low cunning and these qualities he caricatures in *Julius Cæsar*, *Coriolanus* and *Henry VI*. Thus, even though drama, is an objective art, it is not possible for the dramatist to keep himself out of it completely.

IV. THE SUPERNATURAL IN 'JULIUS CÆSAR'

Supernatural Elements and Human Character.—The tragic calamities in Shakespeare do not simply happen, nor are they sent, but they are the result of the actions of men. When men are thrown together, their

mutual intercourse leads to actions. Actions beget other actions, thus a series of actions is set up, which finally leads to the catastrophe. Hence men are regarded as *mostly* responsible for their suffering. Conscious, voluntary actions—actions expressive of character are the essence of Shakespearean tragedies, which, therefore, come to have a moral purpose as tragedies of character. But character, though most important, is not the only factor of human tragedy in real life so Shakespeare sometimes also introduces non-voluntary actions in the tragedy—actions which neither emanate from human character nor are in any way under the control of human beings. Thus supernatural agencies like ghosts, witches etc., abnormal conditions of mind like insanity or hallucination and an element of chance or fatalism find their way into Shakespearean tragedies and are seen playing their part along with character in leading men to their doom. It must however be noted that all the factors which, to an extent, contribute to human tragedy are always kept by Shakespeare in close relationship with the character. Thus the introduction of supernatural element does not derogate from the value of tragic plays as character-tragedies, while it makes them true to life.

The two kinds of Ghosts. Sometimes the ghosts are *nureal i.e.*, they are apparitions—images conceived by minds that are deranged. In such cases they are seen by those alone who have excitable imagination. For instance in *Măcbeth* the apparation of Banquo can be seen by nobody but Macbeth. Sometimes these ghosts are real *i.e.*, actual supernatural manifestations. They are visible to all persons, even to those who are very sceptical of them. The ghost in *Hamlet* is seen by the two soldiers and Horatio and it holds a long colloquy with Hamlet. Surely such a ghost cannot be said to be mere figment of the mind. Nor can we regard the ghost that appears to Brutus twice as hallucination. It was a real ghost that worked as Destiny to destroy the conspirators, and emphasised the continued influence of Cæsar even after his death.

(*i*) **In "Julius Cæsar" the supernatural used as background**. In the third scene of the first Act of this play Shakespeare used the supernatural as a background. The storm, the tempest and the portents assist the emotional agitation throughout the action that follows them immediately. These are clearly supernatural because they suggest a mystic sympathy with changes in human life. The whole machinery of nature is disturbed because on the morrow a great person is to be murdered. Thus tumult in nature and tumult in history are made to have a suggestion of the supernatural by their coincidence in time.

(*ii*) **The use of the Supernatural to presage the future.** We get a supernatural foreshadowing of the end of Cassius and Brutus in the appearance to Brutus of Cæsar's ghost and the omen Cassius sees of the eagle that had accompanied his army to Philippi giving place to ravens, crows and kites on the morning of the battle. This lends the authority of the invisible world to our sense that the conspirators' cause is doomed.

(*iii*) **Shakespeare's art in the use of the Supernatural.** Shakespeare never introduces a ghost on the stage without first preparing us for it. In *Julius Cæsar* it appears twice. The first time it appears it is seen by the audience also; and the audience is prepared for it by the gloom and the silence of the night, the sleepy music of Lucius and the flickering light of the taper. The ghost remains on the stage for a short while and talks as little as is necessary. The second time it appears it is not visible to the audience ; Brutus alone can see it.

(*iv*) **Shakespeare the superior of his predecessors in the handling of the Supernatural**. In this respect as in others Shakespeare proves himself the superior of his predecessors. The ghosts of Marston and Chapman are "too, too solid flesh". They will sit on the bed and talk comfortably, draw the curtain when one wishes to sleep or play the scout and call out in warning whenever danger threatens. Shakespeare's ghosts are unobstrusive and thoroughly dignified. In *Julius Cæsar* the

ghost serves a useful purpose in keeping before us the imminence of Nemesis.

V. 'DESTINY' IN "JULIUS CÆSAR"

It is not true to say that in *Julius Cæsar* Brutus, the tragic hero, meets his fate because he deserved it. Brutus is a patriotic, thoughtful and noble person, yet he does not escape the extreme penatly—death. He is drawn into the gulf and suffers out of all proportion to what he does. He is presented with a choice—loyalty to Cæsar or loyalty to Rome—and the essence of tragedy is that choice is impossible. He suffers for his very virtues and the noblest qualities of his mind are made the instruments, of his crucifixion. What is the presiding power in a world like ?

The answer is, Destiny. More than any other play of Shakespeare *Julius Cæsar* is pervaded by the notion of irresistible Destiny. The impression conveyed by the play is of a world in which human power is helpless against an outside force that reigns supreme. In the earlier scenes we feel that " the Fates with traitors do contrive," in the later the spirit of Cæsar controls the action of the play.

There's a divinity that shapes our ends.
Rough-hew them how we will.

Cæsar acknowledges this mysterious Force that works as it likes when he says.

What can be avoided
Whose end is purposed by the mighty gods ?

Cassius too recognises the hand of Destiny when he says ;

The fault, dear Brutus, is not in our stars.
But in ourselves that we are underlings.

Towards the end of the play even he is completey overawed with the sense of doom. " And the whole of the supernatural machinery that we have discussed in the preceding chapter is used to intensify this feeling of Destiny. The owl hooting in the market place is simply a

reminder that the ultimate control of things is beyond human management. And most of all, the idea of Destiny is embodied in the persons of the boy Octavius, who impresses one throughout as the instrument of Fate ; triumphant over Brutus and Cassius, and one day to triumph over Antony, not because he is nobler or abler than they but because he is the chosen means for fulfilling the will of heaven ". The truth is that a profound sense of Fate underlies all Shakespeare's tragedies. Without this sense of fate, this appreciation of the tides that bear men with them, whether he swims this way or that, tragedy would be impossible.

VI. DRAMATIC IRONY IN "JULIUS CÆSAR"

Dramatic Irony defined. As *Julius Cæsar* is governed by Destiny, dramatic irony is a characteristic feature in it throughout. This irony plays with the ignorance of man and makes him a prophet inspite of himself. The use of dramatic irony is an essential part of Shakespeare's tragic method. A character will often use words which besides the obvious meaning, have a second meaning in relation to what will happen later. If the speaker is aware of this second meaning he is consciously ironical, but the dramatic effect is more striking where he is not, for it then seems as if the words were put into his mouth by a power outside himself.

Examples from "Julius Cæsar." 1. Antony is consciouly ironical with the citizens (*a*) when he pretends to be afraid of a riot even while he suggests it, (*b*) or poses as the plain, blunt man without oratorical gifts, (*c*) or appears unwiliing to read the will which he had brought with him for the purpose.

2. But the citizen is being unconsciously ironical when he expresses a fear that there will come a worse man in the place of Cæsar, and does not suspect that that worse man will be Mark Antony whom he so much admires.

3. There is a flash of irony when Cæsar's boast about his fixed, constant and unshaken quality in answered by the blows of the murderers and he falls beside the statue of Pompey and the cold marble seems to shine in triumph over the rival at last lying bleeding at its feet.

4. Brutus too does not suspect what will be the power of Cæsar's spirit, to " come by " which he so unwillingly helped to dismember Cæsar.

5. It is dramatic irony again when Brutus says "Antony can do no more than Cæsar's arm when Cæsar's head is off ".

6. A still better example of irony is provided by the conspirators immediately after the murder. Exultingly they dip their arms in Cæsar's blood and express the fond hope :

> So often shall the knot of us be call'd
> The men that gave their county liberty.

In all these examples the words used by any character, though in their primary sense perfectly natural in the circumstances, possess at the same time for the audience a secondary meaning and application which sometimes the speaker himself does not realize ; and of which, at any rate, those whom he addresses are entirely ignorant.

VII. THE CENTRAL IDEA OF THE PLAY

It is not certain that Shakespeare meant the play to convey any particular idea. Most probably he did not. He read Plutarch, found the subject attractive and at once sat down to write in the form of a play.

Critics, however, have tried to read various meanings into the play. There are those who call it a political play and read in it the decay of republicanism and the triumph of Cæsarism. Others regard it as teaching a moral lesson—that good can never come out of evil and that the end does not justify the means. The noble Brutus thought that he could obtain political liberty for his country by murdering Cæsar. This thought overbalanced his moral judgment, but it could not outweight the crime. The murdered

person's spirit became the evil angel of the murderer and brought about his fall.

There are yet others who regard the play as emphasizing a conflict between an individual's duty towards himself and his duty towards the state. Brutus was a friend of Cæsar and he was faced with the unenviable task of murdering his friend in order to save his country—that is at least what he thought.

E. "JULIUS CÆSAR" COMPARED WITH OTHER PLAYS

"Julius Cæsar" *Cf.* **"Macbeth."** There are many points of resemblance between *Julius Cæsar* and *Macbeth.*

1. In both plays the main action is the murder of the head of a state. In *Macbeth* it is Duncan and in *Julius Cæsar* it is Cæsar.

2. In neither play are we interested in the murdered person. In *Macbeth* our interest gathers round Macbeth and his wife and in *Julius Cæsar* it is Brutus who attracts most attention.

3. In both plays the murderers are deluded into murder. Brutus is deluded by Cassius and by his own belief that he was serving Rome. Macbeth is deluded by his ambitious wife and the belief that fate meant him to be king.

4. In both plays the murderers show base personal ingratitude and treachery.

5. The subject in both plays is the working of Fate or Destiny who acts as a just spirit making the scales even. The murderers are punished for their action with their own destruction which is brought about by this avenging justice from outside.

"Julius Cæsar" Compared with "Hamlet." *Julius Cæsar* has more points in common with *Hamlet* than with *Macbeth.*

1. Between Hamlet and Brutus there are two close links of connection.

(*a*) Both of them are students and thinkers, who are called upon by duty and necessity to give up their book and

commit a violent act, if they are to set right the times that are out of joint.

(*b*) Both fail to accomplish it successfully : and both sink beneath the burden that they "cannot bear and must not cast away." Brutus fails because he takes upon himself the responsibility of an action for which he is ill-fitted. A philosopher he is asked to act—he obeys the command but acts wrongly. Hamlet fails, under similar circumstances because he has not the will to act and lets slip opportunities after opportunities till it is too late.

2. Portia and Ophelia stand in similar situations : for they both have to suffer for the faults of those whom they love. They both go mad and die because of their relations with the tragic heroes.

3. *Hamlet* provides an excellent example of true friendship in the person of Horatio. In *Julius Cæsar*, Antony exhibits the same loyalty towards the murdered Cæsar.

4. The ghost is cleverly employed in both the plays as an agency for revenge. The spirits of the dead wield an influence like that of Fate or Destiny.

5. The position of Laertes in *Hamlet* is analogous to the position of Antony in *Julius Cæsar*. Both accept the duty to revenge the murdered person.

6. Before the fencing match, Hamlet gives expression to feelings similar to those uttered by Cassius and Brutus on the eve of the battle of Philippi.

7. Both Hamlet and Brutus debate the question of suicide and to them both the interval between the resolution to act and the actual action is "like a phantasma or a hideous dream...when the state of man suffers the nature of an insurrection."

8. Philosophers both, they come to the same conclusion about life and the presiding power in this universe. One says, "there is a divinity that shapes our ends" and the other : "The providence of some high powers that govern us below."

9. Finally there are three passages in *Hamlet* that show that the story of Julius Cæsar occupied the mind of

Shakespeare about the time when he wrote the latter tragedy.

The first reference is by Horatio in the first scene of the first Act:

> In the most high and palmy state of Rome,
> A little ere the mightiest Julius fell,
> The graves stood tenantless and the sheeted dead
> Did squeak and gibber in the streets of Rome.

The second reference is by Polonius in the second scene of the third Act :

> "I did enact Julius Cæsar ; I was
> Killed i' the Capitol ; Brutus killed me."

The third reference is in a speech by Hamlet in the first scene of the last Act :

> Imperious Cæsar, dead and turn'd to clay
> Might stop a hole to keep the wind away.

"Julius Cæsar" compared with "Antony and Cleopatra." There is nothing to compare between the two plays. Only *Antony and Cleopatra* is a continuation of *Julius Cæsar*. The characters who are imperfectly developed in the earlier play are given a free scope to reach maturity in the later play, which is the more complex and mature play of Shakespeare.

1. The "sporting" side of Antony's character develops very rapidly in this play and he degenerates into a confirmed voluptuary. He gives himself up to pleasure completely so that he is totally different from the Antony of *Julius Cæsar*.

2. Octavius is no longer the inexperienced youth of *Julius Cæsar*. He becomes a strong-willed ruler who, far from being dominated by Antony keeps him at arm's length.

3. Lepidus, a member of the Triumvirate and who was thought by Antony to be "a slight unmeritable man... to be made use of" is present in this play. Octavius makes use of him and then dismisses him from the Triumvirate.

Antony and Cleopatra is thus a sequel to *Julius Cæsar* though in style and metre it is the maturer play.

"**Julius Cæsar" compared with "Coriolanus."** These are both **political plays**—*Julius Cæsar*, and *Coriolanus*; but with this difference that whereas in *Coriolanus* the domestic and personal life is more important than the affairs of the state, *Julius Cæsar* is concerned only with the affairs of state. Ordinary passions of human life do enter this play—the relation between Portia and Brutus, between Brutus and the boy Lucius, the friendship between Brutus and Cassius, their quarrel, the loyalty shown by Antony towards Cæsar—but they do not in any way interfere with the main action of the play, which is the antagonism between republicanism and Cæsarism and the triumph of Cæsarism.

Reference to "Julius Cæsar" in other plays of Shakespeare. "It is evident that the character and history of Julius Cæsar had taken a strong hold of Shakespeare's imagination. There is perhaps no other historical character who is so repeatedly alluded to throughout his plays." Apart from references mentioned above we come across his name and the names of other characters in *Measure for Measure*, in the 2nd part of *Henry IV*, in *As You Like It*, in *Cymbeline* and in *Merchant of Venice*.

F. SOME IMPORTANT GENERAL FEATURES OF THE PLAY

1. Julius Cæsar—a transition Play, neither a pure 'chronicle play' nor a pure tragedy but an inetresting combination of the two :— This is a transition play and readers and critics alike would save themselves much tearing of the hair if they would recognize the patent fact, and cease to read it from the standpoint of the tragedies that were not yet written......Looked at in one way, it is no more than another chronicle play, though of Roman rather than English history, and in so far as it is a chronicle play it is inevitable that Cæsar should be the leading figure, or, at least, that he should give his name to the play...no one for example, quarrels with the fact that *King John* is called *King John*, even though the Bastard is a far more interest-

ing figure than the king. But from another point of view the play is something quite different ; it cannot rightly be called a preliminary sketch for the tragedies, since that would imply that Shakespeare knew what he was planning next, which is more than doubtful, but it is a play in which Shakespeare, perhaps unconsciously, was feeling his way towards new form of Drama, since in writing it he stumbled upon a character who deeply and inescapably engaged his interest as a person and a problem, not merely as a historical figure (that person, of course, is Brutus). We may no doubt fairly condemn Shakespeare for an uncertainty of aim that has led him to fall between two stools, and say that a play which is neither one thing nor the other, or is trying to be both at once is deservedly a failure (though the facts are aganist us since the play on the stage is thoroughly effective), but however much we may criticize it for being what it is we at least need not stand in our own light by misunderstanding what is neither pure chronicle playnor pure tragedy but an interesting combintion of the two and a bridge from one stage to the next of Shakespeare's Dramatic development."—M. R. Riddley.

2. (*i*) **The Earliest of Shakespeare's Great Plays.—** The play is generally considered to be a great play. There is a majesty in the conception that makes it like gathering and breaking storm. The cause of the murder is a great personal treachery inspired by an unselfish idea. Though it seems inevitable it is a very little thing that makes it possible. Both Cæsar's murder and Brutus' downfall are alomst prevented. A hand stretched out to save both of them. A little domestic treachery inspired by a selfish idea puts aside the interposing hand in both instances. Cæsar will not listen to his wife because he is sure of himself. Brutus will not answer his wife for the same reason. They go on to the magnificent hour which makes the one fine soul in the play a haunted and unhappy soul till he snatches at Death at Philippi.

" The verse is calm, like the noble art that shapes the scenes. It is full of majesty. Lines occur in which single unusual words are charged with an incalculable power of

meaning.

" Against the Capitol I met a lion.
Who gazed upon me and went surly by.'

'It is the bright day that brings forth the adder.' —Masefield.

(*ii*) **Some remarkable scenes which contribute towards the greatness of the play.** " As a whole Julius Cæsar is inferior to Coriolanus, but it bounds in scenes and passages fraught with the highest virtue of Shakespeare's genius. Among these may be specially mentioned the second scene of the first act, where Cassius sows the seed of the conspiracy in Brutus's mind warmed with such a wrappage of instigation as to assure its effective germination; also the first scene of the second act, unfolding the birth of the conspiracy, and winding up with the interview, so charged with domestic glory, of Brutus and Portia. The oration of Antony in Cæsar's funeral is such an interfusion of art and passion as realizes the perfection of its kind. Adapted at once to the comprehension of the lowest mind and to the delectation of highest, and running its pathos into very quick of them that hear it, it tells with terrible effect on the people ; and when it is done we feel that Cæsar's bleeding wounds are mightier than ever his genius and fortune were. The quarrel of Brutus and Cassius is deservedly celebrated. Dr. Johnson thought it 'somewhat cold and unaffecting.' Coleridge thought otherwise. But there is nothing in the play that is more divinely touched than the brief scene, already noticed, of Brutus and his boy Lucius—so gentle, so dutiful, so loving, so thoughtful and careful for his master, and yet himself no more conscious of his virtue than a flower of its fragrance. There is no more exquisite passage in all Shakespeare than that which tells of the boy's falling asleep in the midst of his song and exclaiming on being aroused. 'The strings, by lord, are false ! "—Hudson.

3. **Julius Cæsar falls short of the supreme tragedies of Shakespeare.** "Since Julius Cæsar has always been a favourite play upon the stage, why is it never reckoned among the supreme tragedies of Shakespeare, such as

Hamlet, Othello, Lear, and Mecbeth? For one thing the stoical, reserved character of Brutus made it paractically impossible that he should be a tragic hero of the most effective kind. Hamlet, Othello, Lear, and Macbeth, thwarted by hostile circumstances and assailed by bitter enemies, all pcur forth torrents of passion; the very depths of their souls are laid bare before us. Such unchecked self-expression is necessary to a tragedy, a soul-tempest, of the most intense type. But Brutus cannot 'unpack his heart' in this unrestrained fashion. 'The noblest Roman of them all' lives a reserved, self-controlled, high-minded life; and his dying thought is—

> My heart doth joy that yet in all my life
> 'Found no man but he was true to me.'

—Tolman.

4. **Julius Caesar is a tagedy of character.** Julius Cæsar written just, before the four great tragedies, Hamlet, Othello, Lear and Macbeth, differs from them chiefly in the fact that here Shakespeare follows history as closely and faithfully as he did in the chornicle plays, though in tragedies he caught no more than a suggestion from his sources. All these plays have been called Tragedies of Character? In each of the four plays, we have a hero who gives his name to the play and whose downfall or death is mostly due to a fatal flaw in his own character. In each case the hero is a grand personality possessing great strength and nobility of character. But in each case one weakness or tragic trait: Lear is passionate and absolutely lacking in self-control; Hamlet is unduly introspective and troubled by moral scruple; Othello is extremely credulous and simple minded; Macbeth is extraordinarly ambitious. The tragedies arise from the circumstance that in each case the hero finds himself placed in a situation which demands the very quality which he hopelessly lacks. Fate conspires against each man so that he is tempted on the weak side.

Now the character in Julius Cæsar which seems to influence all the acts of the play because of a similar weakness of character, is certainly Brutus. The points which seem to have made Shakespeare decide that this was a

suitable hero, if indeed the word hero may be used at all in connection with this play, are that Brutus possesses a scholarly and meditative character of moral excellence, which makes him quite a misfit for the practical and active side of life. Allied to this, he is an obstinate fellow to have his own way and to disregard the advice of others who are more experienced. The assassination of Cæsar takes place because of the support of Brutus, and he decides this question by reference to abstract and general principles of idealism and philosophy rather than by consideration of the inhumanity of the action of killing a friend and regardless of the probable consequences which commonsense might have foreseen. He disregards the second advice of Cassius that Antony should be killed along with Cæsar, and this error of judgment leads up to the counter-action and all the subsequent disasters which overtake the conspirators. So, whether we call Brutus a hero or not, it seems possible that it was the suggestion of a character of noble qualities, but possessing a fatal weakness of judgment, which attracted Shakespeare's attention to this theme as suitable for his tragedy. For Brutus seems to occupy a higher and more commanding position in the play than Cæsar, himself, who is only passive and does nothing to further the action of the play."—Turner.

5. **" Julius Cæsar " is a drama of a character rather than of action**. *Julius Cæsar* is a tragedy of character. No doubt there is a good deal of action in it, but what we are most interested in is the character of various actors. The dramatist too realized it, for quite often he introduces scenes and episodes in which the main action of the play is at a stand-still and those strains of character which cannot be revealed in main action are brought into relief. For instance, the scene with Lucius going off to sleep while playing on his lute shows how tender Brutus is naturally. One who could stand against Cæsar has not the heart to rouse a sleeping boy.

Again the whole of the fourth Act is meant to bring out the characters of Brutus, Cassius, Antony and Octavius. The action of the play does not advance at all, but we

understand how Brutus and Cassius managed to get on together inspite of the fact that they had diametrically opposite motives for their actions; Antony and Octavius too are shown as disagreeing and we understand why they were later on sundered.

6. "Julius Cæsar" is the most classical play of Shakespeare. *Julius Cæsar* is more classical in its style than the great tragedies of which Plutarch's *Lives* are not the source. It is very simple, lucid and clear. Its form is neatly defined and passion restrained throughout. There is only one character—Portia—in whom passion approaches madness, but she is carefully kept in the background and what we see is Portia who attempted to follow her husband's noble virtues. 'Though Shakespeare paid no attention to the Unities nor consciously followed the rules of classical art, *Julius Cæsar* approaches more nearly to a Greek tragedy in its exclusion of humour, its introduction of the fury or spirit of revenge, its unfigurative strength of diction and its statesque art than any other of his tragedies. There is none of the exuberance of wisdom and poetry, none of the overflow of thought and character, none of the tragic humour that we find in *Hamlet* or *Lear*. Here we see him holding the rein upon his imgination. His passion never overcomes or leads him to heights whence he may contemplate all its existence and its deeper problem.'

—J. M. Browne.

7. Julius Cæsar—A play Illustrating the work of Destiny. "The play of Julius Cæsar has one characteristic in a very much more marked degree than any other of Shakespeare's play—in the way in which it is pervaded by the notion of irresistible Destiny. Some such effect accompanies almost of necessity any serious introduction of the supernatural; but neither in Macbeth nor in Hamlet is the idea present with anything like the same force as in the play with which we are now dealing, though it accompanies Octavius through Antony and Cleopatra. The feeling that the events of greatest import in the world's history are beyond the manipulation of the actors in them—that in

these high matters, at any rate.

> There's a divinity that shapes our ends,
> Rough-hew them how we will—

seems to permeate the whole play. Cæsar sometimes speaks as if he would have said of Destiny what he does say of Danger—

We are two lions littered in one day : yet it is he who says—

> What can be avoided,
> Whose end is purposed by the mighty gods ?

Cassius can proclaim with Epicurean fervour that

> The fault, dear Brutus, is not in own stars,
> But in ourselves, that we are underlings ;

but even he is thoroughly possessed with the sense of doom at the end of the play. And the whole of the supernatural machinery is utilized to farther this same effect. If the over-ruling powers so will it, we cannot calculate that the normal results will follow any given act or event. The owl hooting in the market-place is simply a reminder that the ultimate control of things is beyond calculation or human mangement. And most of all, the idea is embodied in the person of the boy Octavius, who impresses one throughout as the instrument of Fate : triumphant over Brutus and Cassius, and one day to triumph over Antony, not because he is nobler or abler than they, but because he is the chosen means for fulfilling the will of heaven"—Arther D. Innes.

8. **Dramatic Irony is a Characteristic Feature of the Play.** "As the play is governed by Destiny, dramatic irony is characteristic feature throughout. A character will often use words which, besides the obvious meaning, have a second meaning in relation to what will happen later. If the speaker is aware of this second meaning he is consciously ironical ; but the dramatic effect is more striking where he is not, for it then seems as if the words were put into his mouth by a power outside himself. Antony is consciously ironical with the citizens when he pretends to be afraid of a riot even while he sug-

gests it, or poses as the plain, blunt man without oratorical gifts, or appears unwilling to read the will which he had brought with him for the purpose. What he says of the conspirators as he gains over his audience, though in form it does not violate his promise not blame them because through the ironical emphasis a deadly personal attack.

"On the other hand, when one of the citizens expresses a fear that there will come a worse man in the place of Cæsar he does not suspect that worse man will be Mark Antony whom he so much admires. Nor does Cæsar suspect that his fixed, constant and unshaken quality is immediately to be exposed to the rude change of death. Nor does Brutus suspect what will be the power of Cæsar's spirit, to come by which he so unwillingly helped to dismember Caesar."—Watt.

9. **An effective play on the Stage.** "Upon the stage this play is exceedingly effective. It constantly makes its apeal to the mind through both the eyes and the craftsmen and the tribunes, the stately procession, the mysterious warning of the soothsayer, the careful manipulation of Brutus by the crafty Cassius, the dark gathering of the conspirators, the hesitation and indecision of the unconscious victim, the pomp of the Senate chamber, the stabbing of the astonished Cæsar, the mob swayed this way and that by the dignified Brutus and the skilful Antony, the quarrel scene, the ghostly visitor, the stress and strain of the final battles, and the self-inflicted deaths of Cassius and Brutus,—these parts are not all poetical and they are not all life-like in the fullest meaning of that word, but they are all intensely dramatic. These scenes and incidents make up one connected series; they constitute a mighty complication, entaglement followed by a resolution, steady progress to a definite conclusion. Only those portions and aspects of the entire story are presented which are really dramatic which at the same time occupy the eye by the stir and movement of life and interest the mind by the constant play of character upon character. Not only is history departed from when that will add to dramatic effectiveness: slight improbabilities

are permitted for the same purpose. What likelihood for example that in real life the funeral of such a ruler as Cæsar would follow immediately after his assassination? Shakespeare does not attempt primarily to secure an outward realism or to write charming poetry: he does give us deeply real characters and a thrilling action."—Tolman.

10. Julius Cæsar, as a Political Play. *Julius Cæsar* is essentially a political play. A conspiracy intended to overthrow the constituted authority is hatched. It succeeds for a while but meets with dismal failure in the end; and the conspirators die by their own hands acknowledging their mistake admitting the supremacy and sanctity of the government against which they had revolted. The people must have somebody to look up to, somebody who will hold the rein of authority for them.

If Cæsar is murdered, they will make Brutus into another Cæsar.

Let him be Cæsar,
Cæsar's better part
Shall be crown'd in Brutus.

The conspirators forget this, as they also forget that republicanism was dead in Rome and the best thing was to bury it and not to try to revive it. Imperialism began in Rome with Julius Cæsar and was firmly established under his nephew Augustus. Great social and political forces of the Roman world had long been moving and converging to this end. The great danger of the time lay in struggling to keep up a republic in show, when they already had an empire in fact. But the conspirators were blind to this fact, and for this blindness they had to pay with their own lives.

Shakespeare had a keen sense of Government. His historical plays, English and Roman, have often been used as evidence of the author's political opinions. The opinions have, perhaps, been too rashly formed; yet it cannot be denied that certain definite and strong impressions have been made by the plays on various critics. It is, however, safe to say that Shakespeare had a keen sense of govern-

ment, its utility and necessity. Throughout he shows himself to be a greater supporter of Law and Order. He praises government with an enthusiasm that supposes a real and everpresent fear of the breaking of the regular and stable states. He delights in government as painters and mathematicians delight in composition and balance. Inspite of the Idealization of the conspirator's characters, the impression left on our mind by a study of *Julius Cæsar* is that the assassination of Cæsar was a political blunder, which brought untold disaster in its wake without even proping up the tottering republicanism.

11. Julius Cæsar is a tragedy of Glorious Failure. The tragedy of Julius Cæsar, though a tragedy of failure, is singularly free from bitterness. It is not 'all cheerless, dark, deadly' as is the Tragedy of Hamlet, of Macbeth, of Othello, and of Lear. In Julius Cæsar the cause of failure more than half redeems the failure itself. Cæsar falls through a royal magnanimity and generous overtrustfulness: Brutus through an erroneous but unswerving sense of duty; Cassius through a fiery though perverted patriotism. The nemesis in Julius Cæsar is not that which waits on weak perplexed vacillation as in Hamlet, or on craven self seeking as in Macbeth, or on blind credulity rushing on its own ruins as in Othello, or on unrestrained wilfulness and mind-shattering infatuation as in Lear. There is pathos in Julius Cæsar; there is nothing pitiful. There is failure of purpose, of cause, of career, but not of will or character."—Mark Hunter.

The theme of the English historical plays is the success and the failure of men to achieve noble practical ends. Shakespeare observed that there are two classes of men in the world—those who use the right means for effecting their ends, who, if they want fruit, plant fruit-trees; and, secondly, those who will not accept the fact, who try to get fruit by various ingenious methods, only not by planting fruit-trees. Success in the visible material world, the world of noble positive action, is the measure of greatness in the English historical plays; and the ideal, heroic character of those plays is that of the kind who so gloriously succeeded.—Henry V. But in the tragedies,

the men who fail are not necessarily less worthy of admiration than the men who succeed. Octavius, who deals skilfully with life, and is misled by no enthusiasms, whose cool heart does not disturb his efficient hand, who sees the fact with clear-cut edges, and achieves the necessary deed with logical precision, which is pitiless but not cruel,—Octavius is successful. Yet we should rather fail with Brutus—Dowden.

11. **The style in Julius Cæsar is more rhetorical than poetical**. Julius Cæsar is more rhetoric than poetry just as its persons are more orators than men. It is least notable among Shakespeare's better plays for the distinctions of its speech. All of its persons tend to talk alike; their training has been forensic and therefore uniform so that they can say anything with both efficiency and ease. With Marullus's first speech in the opening scene the play swings into its style: a style which will make it appear that nobody experiences the least difficulty in saying what he thinks. The phrasing is flawless from the oral point of view; the breathing; right; no thought is too long for order or too short for roundness. Speeches have tangible outlines, like plastic objects, and the drift from one of them to another, has never to be guessed for it is clearly stated.

The characters are accomplished in all the practical arts of statement. Not merely in the forum is Brutus an orator but in his private tent, quarrelling with Cassius.

The thump and rap of the repartee remind us once more that public men are once more training their tongues against each other. Along with the rests Brutus and Cassius here too are artists in declamation.

Rhetorical questions abound in *Julius Cæsar*.

Ref. (I-*i*-37-56)

There they are piled in parallel formation and this is frequently the case. Antony knows best the trick of letting them forth simply, with the force of simple assertion.

Did this in Cæsar seem abmitious? (III-*ii*-95)

You will compel me then, to read the will? (III-*ii*-161)

Portia, the public wife of a public man, goes so far as to answer one of her's :—

> Is Brutus sick ?
> No, my Brutus ;
> You have some sick offence within your mind.

So are they tutored in the use of *monosyllables.* No play of Shakespeare's has so many, so superbly used. The Seasoned Orator strings short words togerher as often as he can—for an effect of artlessness, of sincerity that only speaks right on and also because there is a secret pleasure in demonstrating the discipline of his tongue. It takes skill to deliver monosyllables in an agreeable and natural rhythm and a rhetorician likes nothing better than problems of skill. In Julius Cæsar there may be in one place as many as thirty monosyllables together.

> And when the fit was on him, I did mark
> How he did shake—'t is true, this god did shake.
> (I-*i*-120-1).

> When went there by an age, since the great flood,
> But it was fam'd with more than with one man ?
> When could they say, till now, that talked of Rome.
> (I-*ii*-152-4).

> I will come home to you ; or if you will,
> Come home to me, and I will wait for you.
> I will do so ; till then, think of the world.
> (I-*ii*-309-11).

> Let me know some cause,
> Let I be lauged at when I tell them so.
> The cause is in my will ; I will not come.
> (II-*ii*-69-71).

> If thou dost bend and pray and fawn for him,
> I spurn thee like a cur out of my way.
> (III-*i*-45-6).

They may occur in orations or they may crop out in discourse ; they may be triumphs by the Orator Antony :—

> But as you know me all, a plain blunt man
> That love my friend ;

But here I am to speak what I do know,
And I must pause till it come back to me.

Or they may be last words of a dying man :
I killed not thee with half so good a will.

They may serve any purpose at the moment, but the purpose they serve at all times is to pour into the ear an unimpeded stream of eloquence, a smooth current of artful sound. And once again it is to be noted that monosyllables are no one speaker's monopoly. The craft is native to all of them.

So is the loftier craft of framing superlatives, of condensing infinite compliment into a finite phrase. Antony, being the best Orator, does best at this :—

With the most noble blood of all this world.
(III-*i*-156).

The Choice and Master Spirits of this age.
(III-*i*-163).

Thou are the ruins of the noblest men.
That ever lived in the tide of times.
(III-*i*-256-7).

But the second best of Brutus is impressive :—

That struck the foremost man of all this world.
(IV-*iii*-22).

The last of all the Roman, fare the well !
It is impossible that ever Rome.
Should breed thy fellow.

And again the gift is common to the rest."
—Van Doren.

PART III—CHARACTERIZATION

I HOW TO FORM AN ESTIMATE OF A CHARACTER IN A PLAY

The importance of characterisation in drama. Characterization in a play is very important. In a good play, story and incident both are related to character. If they are not so related the play is comparatively childish and unintellectual. A mere succession of incidents without embodying and displaying character and human nature is not art whatever else it might be.

As compared with a novelist the dramatist has comparatively small room in which to display the character of a person. The result is concentration—a necessary condition of dramatic characterization.

Treatment of character in tragedies and in comedies. More than his comedies Shakespeare's tragedies are plays of character rather than of action. In *Hamlet* it is the character of Hamlet that is the most important and most baffling thing,—the action or the inaction of the play is quite a simple mater. In *Julius Cæsar* too, we are more concerned with the characters of the persons involved than with their deeds. But—and here comes the difference between comedies and tragedies—in the tragedies Shakespeare has not the time or room to give a complete analysis of character. The coflicts of motives are too complicated to be explained at leisure as it is done in comedies. In the tragedies the shifting gleams of common life, under which alone such delicate variations start out before our eyes, are swallowed up in the gathering darkness that runs onward before the earthquake and the hurricane. Hence the difficulty in understanding tragic characters. Hamlet and Brutus are certainly more difficult to understand than say Rosalind or Benedick. It is in the brilliant comedies (*e.g.*, *As You Like It*) and in the tragedies of a less awful power (*e.g.*, *Romeo and Juliet*) that characters are lingeringly dwelt upon and painted with a loving minuteness of detail, setting the whole man or woman before us. Celia, Touchstone Orlando.

Jaques rise up more naturally where the artist is working with a lighter hand and less intent upon fathoming one form of passion, or one part of man's nature, to its lowest depths. Of tragic characters there are endless aspects which are left in shadow, designedly or necessarily, whereas as to Rosalind or Oliver, or Miranda we have absolutely nothing to learn. We cannot have every thing at once and intensity of passion, the primal quality of a great tragic drama, must be brought, as a rule, by sacrificing in some degree, variety and completeness of delineation.

Having made this distinction between delineation of characters in tragedy and comedy we can proceed to investigate some rules about the interpretation of character in a play.

How to interpret character in a play. In order to see a dramatic character as a whole and in proper perspective the following points should be borne in mind :—

1. Since a dramatist has only a few scenes in which to bring out the salent features of a character, he gives them the most carefully considered emphasis. The emphasis must be noted. It can be done by paying attention to every word of the dialogue that other people hold about him. The features thus noted should be elaborated in strict relevancy to the whole.

2. Action connotes character and implies it. The intellectual and moral qualities of people are impressed upon us by their action. We know them by what they do, as the tree is known by its fruit. Of course, we must take into consideration the circumstances. Brutus kills Cæsar but the stain of assassination cannot be said to adhere to him so indelibly as to Cassius. The motives of them both are different and the modern judge gauges a crime by its motive. We must also take such things into consideration before we pronounce our final judgment.

3. To understand all the details of characterization, to analyse passions, motives and feelings in their growth, entanglement and conflicts we must in every case refer from the action itself to the dialogue which accompanies and from the dialogue to the circumstances and atmosphere

in which the action and dialogue take place. *Dialogue thus has a direct connection with characterization.* The utterances of any person in a play will furnish a continual running commentary upon his conduct and character. Of course in the critical examination of dialogue the demands of natural reticence, and occasionally of deliberate misrepresentation may have to be allowed for.

4. Here a note of warning is necessary. In taking stock of what other people say about a character either to his face or among themselves we are likely to come across some diametrically opposite views. Taken separately these views are bound to lead to utter confusion, but taken together they may prove of the utmost value.

5. Every utterance must be tested by reference to the character of the particular speaker, his own situation and relation to the action, the possible bias given by his interests, his sympathy, his antipathy. It is most uncritical to catch at a phrase here and there without thought of its context, and treat it as an impartial and authoritative expression of opinion. We cannot, for instance, accept Brutus's opinion of Antony, who, he says, is so much given to sports and to wildness that he can do no more than Cæsar's arm when Cæsar's head is off : or Antony's judgment of Cassius

> Fear him not, Cæsar, he's not dangerous.
> *He is a noble Roman and well given.*

We know from other and more authentic testimony that Cassius is neither 'noble' nor 'well-given' and therefore conclude that Antony is wrong in his judgment.

In considering the language employed by any character about any other, then, we have to note who it is that is speaking, what motive such a person may have under the circumstances for speaking as he does, how his utterances may be coloured by his own feelings. Only then shall we be able to determine how far we are justified in taking his words as a factor in the formation of our opinion.

6. Soliloquy is of great importance in forming an estimate of a person's character. When he talks to himself, reasons with himself the *pros* and *cons* and weighs all his

designs we get a direct insight into his mind. We are the concealed spectators of his agitated mind and learn his thoughts about such matters as were inexcusable folly in him to speak.

Shakespeare's characters again and again, through their direct and confidential utterances make us participants of their intimate thoughts and desires. Through their soliloquies they exhibit the motives by which their conduct is governed and define their true relation to the progress of the events about them. *In the soliloquies of Shakespeare's characters we shall therefore, naturally expect to find the real basis of our interpretation of them.*

The first real insight that we get into the character of Cassius is when we listen to the following soliloquy by him :—

> Well, Brutus, thou art noble ; yet I see,
> Thy honourable metal may be wrought
> From that it is disposed : ......
> *Cæsar doth bear me hard* ; but he loves Brutus :
> If I were Brutus now, and he were Cassius
> He should not humour me. I will this night,
> In several hands, in at his windows throw,
> As if they came from several citizens,
> Writings, all tending to the great opinion
> That Rome holds of his name ; wherein obscurely
> Cæsar's ambition shall be glanced at :
> And after this, let Cæsar seat him sure ;
> For we will shake him, or worse days endure.

These lines tell us so much about Cassius. We learn, among other things, that he is envious of Cæsar and does not mind what means he uses to get rid of him,—in other words that he is unscrupulous. We also learn that he is convinced that his hatred is righteous hatred, that Cæsar is a tyrant and that against a tyrant any methods are fair. He makes the old mistake that the end justifies the means.

7. Let us here quote Coleridge on the subject :—'If you take only what the friends of the character say, you may be deceived and still more so if that which his enemies say :

nay, even the character himself sees himself through the medium of his characrer, and not exactly as he is ; *Take all together*, not omitting a shrewd hint from the clown or the fool, and perhaps your impression will be right, and you may know whether you have in fact discovered the poet's own idea, by all speeches receiving light from it, and attesting its reality by reflecting."

8. Lastly, students must realize that it is far more useful to form their own estimate of the various characters of a play by following the process indicated above than to learn by heart the opinions of others.

A practical demonstration. Let us here show the process that underlies the forming of an estimate of a charac ter in a play. As an example we take the character of Cæsar as it is revealed to us through the persons around him.

Antony regards him

The noblest man
That ever lived in the tide of times.

But Cassius expresses surprise that

A man of such a feeble temper should
So get the start of the majestic world

whereas to Brutus he is the foremost man of all this world! Not only that ; Brutus says :

I have not known when his affections sway'd
More than his reason.

Here we have three not only different but opposite views on the character of Cæsar. Are we to take them all as gospel truth ? If not, why not ? And in that case which is the true opinion and why ?

Answers to these questions will determine the true character of Julius Cæsar.

On consideration we find that Cæsar appears in this play at perhaps the least favourable moment in his career. He has attained complete mastery of Rome,—in defeating the sons of Pompey at Munda he has crushed the last open opposition against him. He is now a great conqueror standing on a height such as never yet has been attained by mortal man. We can therefore easily understand his arrogance. In the play we are shown nothing of the means whereby he attained to that high place—the great-

ness is taken for granted. We have but here and there a mention of it, as in the opinions expressed about him by Brutus and Cassius. Occasionally he himself strikes a kingly note *e.g.* 'What touches us ourself shall be last served'.

It is by looking at the opinions of others about Cæsar in the light of these facts that we will see Cæsar in proper persepective. No single opinion can be taken by itself, for it is likely to be misleading. We cannot, for instance, put much faith in the opinion of Cassius about Cæsar. We know that it is prejudiced,—Cassius himself admits a little later in the play that

> Cæsar doth bear me hard.

and again

> This man
> Is now become a god ; and Cassius is
> A wretched creature and must bend his body,
> If Cæsar carelessly but nod on him.

It is obvious that Cassius is jealous of the power of Cæsar and therefore his opinion of him cannot be just.

Similarly the estimate in which he is held by Antony is bound to be misleading, for Antony is a loyal friend of Cæsar who naturally views everything through the rose coloured spectacles of friendship. The opinion of Brutus however, is the most dependable, for his judgement is not warped by any considerations. In fact when he utters the sentence quoted above he is only giving the devil his due.

Thus we see that it is only by testing every utterance by reference to the character of the particular speaker, by his sympathy and the possible bias given by his own interest that we arrive at the truth.

II. CHARACTERS OF THE PLAY

JULIUS CÆSAR

Julius Cæsar and critics. In delineating the character of Cæsar, Shakespeare has *not* sacrificed historical truth to dramatic effect to such an extent as critics seem to make out. We must remember that we see Julius Cæsar in

the play mostly through the eyes of the conspirators whose judgements of him are necessarily warped by jealousy, malice and selfish motives. And therefore these judgements cannot be accepted as sufficient description of Cæsar's character. There is another aspect of Cæsar which seems mostly to have been neglected by critics, as it was neglected by the conspirators. Shakespeare reveals this aspect to us through some of Cæsar's own speeches, through the mouths of Brutus and Antony. This aspect is revealed as unmistakably as the other, and it would not be a fair criticism of Shakespeare or of Cæsar's character if we overlook it, or even underestimate it. This aspect makes out Cæsar to be a master spirit of mankind and it is this aspect of his character that we shall consider first.

Cæsar—the master spirit of mankind. (*a*) The force and strength of Cæsar's character is seen in the impression he makes upon forceful and strong men. Throughout the play Brutus regards him the foremost man of all this world, and looks up to him as up to an ideal. Even when he is discussing the plan to murder him he cannot help feeling the majesty and grandeur of the victim :

> Let's carve him as a dish fit for the gods,
> Not hew him as a carcass fit for hounds
> [II, i, 173-4]

(*b*) Antony has a fawning tenderness for Cæsar and what he says while in the presence of Cæsar may not be believed. But when he is alone with the corpse of Cæsar, surely he can have no motive for hypocrisy. And this is what he says :

> Thou art the ruins of the noblest man
> That ever lived in the tide of times.

(*c*) The opinions of Brutus and Antony are sufficiently borne out by some of the speeches of Cæsar himself. They have a genuine ring and there is no arrogance or self-assertion in them. They breathe that heroic spirit which Cæsar had often shown on the battle-field. Take the following speech :

> Cowards die many times before their deaths ;
> The valiants never taste death but once.

Of all the wonders that I yet have heard,
It seems to me most strange that men should fear
Seeing that death, a necessary end,
Well come when it will come.

or again

Danger knows full well
That Cæsar is more dangerous than he :
We are two lions litter'd in one day.
And I the elder and more terrible.

This is no mere boast. The man has seen and experienced the thrill of courage. Danger and he were born in the same hour and he was the elder of the two, he must not yield to the younger and weaker of them. So often and so easily has he conquered danger that he has become very self-confident. It may probably be said, in Shakespeare's own words that his wisdom is consumed in confidence, but it cannot be denied that he had every reason to be confident.

He is Firm. Far from being irresolute, he is firm. With statesmanlike courtesy he receives the conspirators when they come to accompany him to the Capitol for the last time. But as soon as they fawningly beg him to recall Publius Cimber he shows imperial fimness :

Be not fond,
To think that Cæsar bears such rebel blood
That will be thaw'd from the true quality
With that which melteth fools ; I mean sweet words,
Low-crooked court'sies, and base spaniel-fawning.
Thy brother by decree is banished :
If thou dost bend and pray and fawn for him,
I spurn thee like a cur out of my way.
Know, Cæsar doth no wrong, nor without cause
Will he be satisfied.

The two lines in italics have often bee nquoted against Cæsar to show that he indulged in arrogant and vainglorious talk. But the most important words in this speech are "*Cæsar doth no wrong.*" Most people in authority often say that they will not relent or forgive, but Cæsar feels that he must first make clear the essential condition of such firmness—that he never does wrong.

Having convinced himself that the banishment was just Cæsar does not see any reason to consider that judgment.

The offering of the Crown. His vacillation and want of decision at the feast of Lupercalia when he is offered the crown are also quoted against him to prove that he really wanted the crown but was afraid to accept it. But on whose testimony have we the facts about the offering of the crown? And is this testimony reliable? It is "the envious Casca" who is giving a highly coloured description of what happened at the feast of Lupercalia to Cassius and Brutus, and we must take all that he says with a pinch or two of salt. Is there any reason to doubt that Cæsar is quite sincere in his refusal of the crown? He is no fool after all; he knows he is all-powerful in Rome and realizes that the mere symbol of royalty would, in no way, add to his power or increase his prestige. He refuses it because he thinks it is unnecessary.

Again when he agrees to go to the Capitol at the persuasion of Decius Brutus it is not because he is afraid to lose the crown which Decius has told him the senator are willing to offer him, but because he wants to show that he is not afraid to go, inspite of Calpurnia's dissuasions. This hatred of fear that we find ingrained in Cæsar is not based on any illogical self-conciet;—Cæsar is not afraid because he believes in the dispensation of a superior power:—

> What can be avoided
> Whose end is purposed by the mighty gods?

He is not superstitious. Inspite of the following statement by Cassius, Cæsar is *not* 'superstitious grown'.

Cassius says:

> For he is superstitious grown of late.
> Quite from the main opinion he held once
> Of fantasy, of dreams, and ceremonies.

But Cassius is an unscrupulous person who frankly and openly admits that he will stop at nothing to further the end of the conspiracy. His testimony, therefore, cannot be relied upon. Scattered all over the play we have enough evidence to show that Cæsar was anything but supersititious. It is true that he asks Antony " to touch

Calpurnia" at the Lupercalia, in order that she may thereafter bring forth children, and that he consults a ugurers and soothsayers, but in doing so he is merely conforming to the practice of the time. He listens to the dream of Calpurnia with apparent amusement, he calls the soothsayer a dreamer and lets him pass; tauntingly he tells him that the Ides of March are come but his warning not come true.

Had he been superstitious Cæsar would have saved himself. He had been warned both by man and nature; the augurers had found no heart in the beast they had sacrificed; Calpurnia had dreamt that she saw his statue bleeding like a fountain with a hundred spouts; still Cæsar brushed them aside as vain thoughts and goes to the Capitol to meet his doom. This is what he says in answer to the report of the augurers that they found no heart in the beast they sacrificed:

> The gods do this in shame of Cowardice:
> Cæsar should be a beast without a heart
> If he should stay at home today for fear.

His greatness and military genius. In the first scene of the play we listen to the Tribunes chiding the citizens for strewing flowers in the way of Cæsar, bacause he comes in triumph over the sons of Pompey. More than once reference is made to his past conquests, glories, triumphs and sports. In the scond scene of the second act he himself refers to them thus:

> Have I in conquest stretch'd mine arm so far,
> To be afeard to tell grey-beards the truth?

Beyond these casual allusions there is not much to show how Cæsar attained to this great eminence—his greatness is taken for granted. And it is shown in the right kingly answer to Artemidorus who presses upon him the petition touching himself (Cæsar) "What, touches us ourself shall be last served."

His greatness is further emphasised by his death when the whole sky is racked with storm, lions roam in the

streets, the dead rise from their graves and the heavens themselves blaze forth his death.

His position in Rome. For the people of Rome he is a demi-god. They regard him with reverential awe, for to them he had become a necessary institution. When he is dead they want somebody else to take his place, and with great irony want to fill his place by crowning Cæsar's better parts in Brutus.

He is the complete type of the practical. Cæsar is the consummate type of the practical. He is complete in all the greatness that belongs to action. The task of the soldier and the statesman he carries out with remarkable efficiency. But while he has been founding empires abroad his fellows have been sharpening their wits in the party contests of a decaying state. And against their low cunning and intrigue he is no match. He is, for instance, too untrained in hypocrisy to conceal the angry spot on his face on his return from the Capitol. He lacks the knowledge of self which is produced by self-contemplation and this leads us to a consideration of the weak points in his character.

The weaknesses in his character. No man is exempt from certain weaknesses, but whereas a historian cannot wax eloquent over them for fear of distorting the picture, a dramatist might to serve some dramatic purpose. Certain weak points in Cæsar's character are emphasised by Shakespeare through the speeches of the conspirators. In doing this Shakespeare acted with perfect dramatic propriety because we cannot expect to hear admiration of Cæsar from his enemies. From Brutus down the conspirators read him wrong because it serves their purpose. They tell us at great length and in colourful language that he was physically feeble, deaf, and liable to fever and epilepsy, vacillating, vain, superstitious, covetous of the title of king and yet too much afraid of public opinion to seize it, child to flattery even when he professes himself above it and so on. Except for Cassius's deafness Shakespeare found all these weaknesses either mentioned or suggested in Plutarch. What he has done with them is to tell them all to the conspi-

rators who have, quite naturally, made political capital out of them. Thus it is obvious that Shakespeare was not inclined to nor does he underrate the greatness of Cæsar's intellect, character and achievements—they are all mentioned; but his human frailties are more than mentioned, they are heightened, but through the mouths of the conspirators, who could not well be expected to expatiate upon his virtues and heroic qualities. That Shakespeare is not guilty of any material misrepresentation of history and that he does not minimize the essential greatness of Cæsar is clear from the terrible power he ascribes to the spirit of Cæsar after Cæsar's death. It is this spirit, strong and terrible, that ranges for revenge and turns the swords of the conspirators into their very entrails; so that Brutus, when he looks upon the face of his dead brother exclaims:

> O, Julius Cæsar, thou art mighty yet!
> Thy spirit walks abroad and turns our swords
> In our own proper entrails.

The contrast between the man who died and the spirit of that man which is more potent than the living personage could be is well brought out.

Shakespeare does not diminish the greatness of Cæsar. While he lives he walks on the stage like a Colossus. When he is dead his spirit wields greater influence and power than any person alive. Brutus cannot sleep for thinking of him; he beholds his spirit as his evil genius. Cassius dies with his name on his lips. We feel, as the conspirators began to feel, that there was more in this Cæsar than we thought. We do not see him as his conspirators saw him, but realize he is the noblest man that ever lived in the tide of time.

Peculiar characterization of Cæsar explained by different Critics. Though in the character sketch given above we have tried to show that Shakespeare has not belittled the greatness of Cæsar, who according to his historians, was the greatest man of his times, yet it must be admitted that the impression of his greatness given by Shakespeare is indirect and subtle. One has to ponder deeply and put together the various hints scattered all over the play before

one can get an idea of his greatness. So, we feel that though the greatness of this man has not been diminished, ye it has certainly been kept under shade. His physical infirmities have been needlessly stressed. He is represented as a weak-willed person subject to the vain hopes and vain alarms of superstition. His manner of speech is pompous and arrogant; he accepts flattery as a right, he vacillates, while professing unalterable constancy; he has lost in part his gift of perceiving facts, and of dealing efficiently with men, and with events. Why is this! And why is the play, notwithstanding "Julius Cæsar"? Why did Shakespeare decide to represent in such a light the chief man of the Roman world.

Gervinus' explanation. "The Poet," writes Gervinus, "if he intended to make the attempt of the republicans his main theme, could not have ventured to create too great an interest in Cæsar; it was necessary to keep him in the background, and to present that view of him which gave a reason for the conspiracy. According even to Plutarch... Cæsar's character altered much for the worse shortly before his death, and Shakespeare has represented him according to this suggestion."

Hudson's explanation. Hudson offers a somewhat similar explanation. "I have sometimes thought that the policy of the drama may have been to represent Cæsar not as he was indeed, but as he must have appeared to the conspirators; to make us see him as they saw him, in order that they, too might have fair and equal judgment at our hand. For Cæsar was literally too great to be seen by them, save as children often see bugbears by moonlight, when their inexperienced eyes are mocked with air."

Dunn's Explanation. According to Dunn, it is just because he wished to emphasize the good in Brutus that he has depreciated the character of Cæsar. If he had painted Cæsar as brave, magnanimous, and noble every way, no audience could have looked with anything but loathing upon the spectacle of his murder, nor felt the smallest sympathy with his assassins. Shakespeare's interest

in this play is not in the tragedy of a great man's ruin by fate or adverse circumstances an external tragedy, as we might term it—but in the problem of a noble man's struggle in his own mind, the internal tragedy of conflicting motives. In his earlier approaches to tragedy, in Richard II, for instance, he is struck by the force of circumstances playing upon a man's material prosperity; his later tragedies from Hamlet on, are all preoccupied with the conflict in a man's own character. Brutus, Hamlet, Macbeth, Othello, each of them is noble in his own way; each of them is confronted with the necessity of choice, with the necessity of action after choice, the failure of each is due to weakness, in weakness of some kind or other, usually weakness in dealing with practical affairs, lies the tragedy of Shakespeare's mature plays.

Now if Cæsar's character was presented to us in glowing colours, we should see no ground for conflict in Brutus we should regard him as either wilfully blind or abnormally stupid, if not animated by pure hatred himself, at leas the willing dupe of those thus hating. As it is, we cat understand his fear of what Cæsar may become; we can sympathise with his desire to save Rome from a tyrantn; we can perceive that in consenting to Cæsar he is no t altogether his dupe".

Dowden's views on the point. According to Dowden, none of the critics quoted above have not solved the difficulty. Julius Cæsar, says this critic, is indeed protagonist (the leading character) of the tragedy: but it is not the Cæsar whose bodily presence is weak, whose mind is declining in strength and sure-footed energy, the Cæsar who stands exposed to all accidents of fortune. The bodily presence of Cæsar is but of secondary importance, and may be supplied when it actually passes away, by Octavius as its substitute. It is the spirit of Cæsar which is the dominant power of the tragedy; against this—the spirit of Cæsar—Brutus fought, but Brutus, who for ever errs in practical politics, succeeded only in striking down Cæsar's body; he who had been weak now rises as pure spirit, strong and terrible, and avenges himself upon the conspirators. The

contrast between the weakness of Cæsar's bodily presence in the first half of the play and the might of his spiritual presence in the later half of the play, is emphasized and perhaps over-emphasized by Shakespeare. It was the error of Brutus that he failed to perceive wherein lay the true Cæsarean power and acted with short sighted eagerness and violence. Mark Antony, over the dead body of his Lord, announces what is to follow

> Over thy wounds now do I prophesy
> ....
> A curse shall light upon the limbs of men
> Domestic fury and fierce, civil strife
> Shall cumber all the parts of Italy
> ....
> And Cæsar's spirit ranging for revenge
> With Ate by his side come hot from hell,
> Shall in these confines with a monarch's voice
> Cry "Havoc" and let slip the dogs of war.

The ghost of Cæsar which appears on the night before the battle of Philippi, serves as a kind of visible symbol of the vast posthumous power of the Dictator. Cassius dies with the Word :

> Cæsar, thou art avenged.
> Even with the Sword that killed thee.

Brutus when he looks upon the dead face of his brother, exclaims :

> O Julius Cæsar thou art mighty yet !
> Thy spirit walks abroad, and turns our swords
> In our own proper entrails

Finally, the little effort of the aristocratic republicans sinks to the ground foiled and crushed by the force which they had hoped to abolish with one violent blow. Brutus dies.

> Cæsar now be still :
> I killed not thee with half so good a will

Brutus dies, and Octavius lives to reap the fruit whose seed had been sown by his great predecessor. With strict propriety, therefore, the play bears the name of "Julius Cæsar".

M. R. Riddley on the characterization of Cæsar. "There is an oddity about the characterization. In most of the plays the impression made upon us directly by any main character is confirmed, and the lines of it are cut deeper, by the remarks of other characters. There is, I think, no other play of Shakespeare's in which the impression produced by at least two of the characters themselves is so discordant with the impression given of them by other characters.

When people in the play speak about Cæsar they speak of him as we expect Cæsar to be spoken of, as the great conqueror and the ruler of the world. There is no mistaking the accounts of both Antony and Brutus ; to them he is the noblest man that ever lived in the tide of times, a man whose spirit if it comes from Hell, ranging for revenge, will have Ate as its fit companion. And if we discount their feeling, since they were both his friends, though one of them was also his well-intentioned murderer, there is Cassius. Even Cassius, who hates him, and who bitterly resents the fact that he bestrides the petty world like a colossus, never for a moment attempts to deny that he does so bestride it. But when Cæsar is presented to us for our own judgment we are almost inclined to wonder whether the other characters have been talking about the same man whom we now see and hear. His physical infirmities are needlessly stressed and he is liable to be at the mercy of the last speaker, ultimately going to the senate house for no better reason than that he is afraid of appearing afraid. When he opens his mouth he delivers himself of a deal of poor rodomontade about northern stars and two lions littered in one day and the like. It is true that this last dissonance of impression may be due to the simple fact that Shakespeare bungled ; in all his career one of the few things that he could never compass was the genuine Marlowesque magnificent rant ; when he tried it, it turned to fustian and bombast on his hands ; and it may well be that he was trying to make Cæsar speak as he thought the great conqueror should speak, and failing ; but that will not account for the way that Cæsar behaves."

2. BRUTUS.

A complete man. Brutus is a complete man—complete in his strength as well as weakness. His strength lies in his nobility and gentleness, moral integrity and lofty sense of honour, patriotism and selflessness. The weaknesses of character are shown in his being unpractical and impracticable, in his self-opinionatedness and openness to flattery, in his ignorance of men and want of insight into affairs. The truth is that in the play his nature is developed on all its sides. Even those who gather round his dead body realize it. Antony says :

> His life was gentle ; and the elements
> So mix'd in him that Nature might stand up
> And say to all the world, 'This was a man !'

It is true ; Brutus is a man before he is a poet or a philosopher. Below is given a detailed analysis of the various aspects of his character.

He is noble. Noble is an epithet that is applied to Brutus throughout the play. Even Octavius joins Antony in the recognition that this was the noblest Roman of them all.

'Nobility' is the keynote to his character. The very failure of Brutus is due to this nobility. He is, for instance, so noble himself that he cannot realize the duplicity of others ; so noble that he credits every one else with a like nobility of motive.

He is gentle. Though a stoic, Brutus is very gentle. Gentleness allied to nobility makes his character very lovable. At times this gentleness rises to even womanly tenderness, as in the brief scene with his drowsy boy, Lucius, in the camp a little before the catastrophe. On the eve of the fatal battle Brutus, the lover of music, longs for the refreshing tones of his page's lyre. But the page falls asleep over his instrument. The tenderest consideration for his inferiors inspires Brutus to take the lyre away from him lest he should in his sleep break it. This is

what Brutus says :

Gentle knave, good night;
I will not do thee so much wrong to wake thee.—
If thou dost nod, thou break'st thy instrument ;
I'll take it from thee ; and, good boy, good night.

The same tender spirit is revealed in his relation with his wife. It is no mere figure of speech when he tell Portia—'You are as dear to me as the ruddy drops that visit my heart.' This gentleness comes out alike in the way Brutus yearns over Cæsar himself and over the woes he is bringing upon the Roman world and in his consideration for Claudius and Varro, and in his readiness to be reconciled with Cassius.

But we are not always allowed to see this tenderness and humanity, for Brutus hides them behind his calmness of outward bearing and self-repression taught by stoicism.

He is morally perfect. It has been truly said that no other character of Shakespeare rises to such a high pitch of moral perfection as Brutus. The play affords ample evidence for the fact that from a moral point of view his life is triumphant. He is wholly devoid of selfishness, meanness or hypocrisy. When Cassius suggests that all the conspirators should take an oath of secrecy, Brutus earnestly requests his comrade not to stain—

The even virtue of our enterprise,
Nor the insuppressive mettle of our spirits
To think that our cause or our performance
Did need an oath ; when every drop of blood
That Roman bears, and nobly bears,
Is guilty cf a several bastardy,
If he do break the smallest particle
Of any promise that hath pass'd from him.

The only oath that he advocates is 'honesty to honesty engaged,' and if this fails he is prepared to 'fall for it.'

It is again this sense of morality that enables Brutus to see and appreciate the issue at stake. He is not blind to the foulness of conspiracy even at the moment he is himself engaged in it.

O Conspiracy,
Shamest thou to show thy dangerous brow by night.
When evils are most free ? O, then by day
Where wilt thou find a cavern dark enough
To mask thy monstrous visage.

We see this flawless perfection of virtue again when Brutus rebukes Cassius for wringing 'from the hard hands of peasants their vile trash or when he is shocked that an army should support itself by pillage. Of course war is war and cruelty and immorality are its attendant spirit but Brutus would have nothing of them. The result is that Brutus is defeated and fails to achieve his purpose but that is another matter.

He has a high sense of honour. Brutus has a high sense of honour and it is the result of a life that was consistently moral. If he covets anything it is personal honour. He derives this high conception of honour from his famous ancestor, Lucius Brutus, who expelled the Tarquins from Rome and it is his ambition in life to live upto it. For this honour he is prepared to sacrifice his life :

If it be aught towards the general good,
Set *honour* in one eye, and death i' the other,
And I will look on both indifferently ;
For, let gods so speed me, *as I love*
The name of honour more than I fear death.

To this honour Cassius makes his appeal :

Well, honour is the subject of my story, but I also know that this 'honourable metal may be wrought from what it is disposed.'

It is this honour that leads Brutus to join the conspirators and when he kills Cæsar it is to save and preserve this honour which he threatened.

The main theme of his speech to the mob is again, honour. He requests them :—

"To believe me for mine honour and have respect to mine honour that you may believe."

And if in this speech he succeeds a little in winning the people over to his side, it is because of this appeal to his own honour. Brutus was so conscious of this honour to be a virtue in him that he suggested to Octavius to court death at his hands for it would be an honour to him. Octavius, however, held a different view on this point !

He is patriotic. The love of his country is very strong in Brutus. He makes constant reference to it. The reason he gives to the people for the part he took in the murder of Cæsar is

> "Not that I loved Cæsar less, but that I loved Rome more."

He cannot conceive of a man who can be

> "So vile, that will not love his country."

This love of his country and its freedom is in his blood,—he has inherited it from his forefathers. His ancestors "did from the streets of Rome the Tarquin drive, when he was called a king." Ligarius too makes reference to this patriotic ancestry of Brutus when he calls him 'soul of Rome' and says !

> Soul of Rome
> Brave son, derived from honourable loins !

This patriotism was absolutely free from any stain of personal motive. Even Antony bears testimony to it.

> All the conspirators, save only he,
> Did that they did in envy of great Cæsar :
> He only, in a general honest thought
> And common good to all, made one of them.

He sits high in all the people's hearts. For these qualities the people hold him in great esteem. That is why the conspirators are so keen to have him as their leader :

> O, he sits high in all the people's hearts ;
> And that which would appear offence in us.
> His countenance, like rich alchemy,
> Will change to virtue and to worthiness.

The conspirators hope that his high reputation for virtue may convince the world of the purity of their motives.

Legarius knows nothing about the conspiracy but is prepared to join it so long as he can be sure that Brutus leads it. This love and devotion that he commanded among the people of Rome is admitted by him when he says towards the end of his life :

> My heart doth joy that yet in all my life
> I found no man but was true to me.

A Question. If Brutus is such a noble character, and the darling of the people of Rome why is it that his cause is a failure ? The answer to this question is to be found in the very virtues and nobility of his character that render him unfit for the task he has undertaken. And this leads us to consider the other side of his character.

He is unpractical and impracticable. Brutus is not only a thinker and a philosopher but one who introduces philosophy into life and even acts philosophically. He thinks he is called upon to set right a world that is out of joint. Without realizing the immensity of the task and its implications he resolves to take it upon himself. With the help of his theories and abstract principles he carries it out as best as he can. The result is dismal failure. The philosopher has been the ruin of the statesman. He wants to murder but hates underhand ways, secrecy, and conspiracy and has a strong aversion from violence and bloodshed. He wants money for his soldiers ; asks Cassius for it : but calls it 'vile trash', for it has been 'wrung from the hard hands of peasants '!

Such a man can never be a successful political leader. He is too honest and too scrupulous to be of any practical use in a conspiracy. Cassius is there to help and guide him but Brutus is too self-opinionated to avail himself of the wisdom of others. The result is that Brutus's whole conduct of the conspiracy is a tissue of blunders justified in many cases by philosophical commonplaces.

"Brutus fails because his unselfishness, his genuine patriotism, his Conscientiousness, are combined with a want of judgement, an ignorance of men, a want of insight into affairs, which utterly unfit him for leadership. He is not wrecked by the vacillation of Hamlet the passion of

Othello ; he does not swerve because he has a divided mind, nor suffer feeling to outweigh reason ; but he reasons wrongly. He trusts his own judgement, because he does not realise that the assumptions form which he reasons are incorrect. He has lived with books, and does not understand the world around him. Cæsar's dictatorship fills him with dismay, but it is no so much the actual absolutism which shocks him as the fear that Cæsar will claim a crown ; whereas Cassius cares little about Coronation except so far as he can use the fear of it as a lever to get rid of the monarch. He judges Antony by prepossessions—no man of the world would have assumed that there was nothing to fear in Antony because he was given to sports, to wildness and much company ; or have been soothed by his artfully worded message into cheerful trustfulness. He takes for granted that a Roman mob will placidly accept his assurance of high motive and be convinced by his nicely-balanced reasoning—without a suspicion that the entire effect might be scattered to the winds by a skilful appeal to popular passion. He sternly rebukes Cassius for wringing from 'the hard hands of peasants their vile trash' and would never dream of doing it himself ; but it never occurs to him that when he calls on Cassius to aid him with supplies he is practically compelling his colleagues to resort to such pressure in order that he may have to supplies to give".—*Innes* ?

Brutus makes many mistakes and justifies them by philosophical commonplaces. Ignorance of men and want of insight into human affairs and motives lead him to make many mistakes.

1. He is right when he says :

> O, that we then could come by Cæsar's spirit.
> And not dismember Cæsar

but he is wrong to think that he would kill Cæsar's spirit by killing Cæsar.

2. It is fatal mistake not to kill Antony along with Cæsar. Brutus's philosophical justification is as follows :

> Our course will seem too bloody, Caius Cassius,
> To cut the head off and then hack the limbs,

Like warth in death, and envy afterwards ;
For Antony is but a limb of Cæsar :
Let us be sacrificers, but not butchers, Caius.

It may be very good subject for a sermon but it is not War.

3. Thinking him to be a mere lover of sport Brutus commits the fatal blunder of allowing Antony to speak in the funeral of Cæsar.

4. His speech to the mob has no popular appeal. It may satisfy the philosopher, but will never convince a crowd. It is emotionless and the mob are swaying with fluctuating passions. An appeal to their personal feeling will at once arouse but Brutus is too much of a stoic to allow himself to exhibit or appeal to emotions. The crowd is impressed but remains cold.

5. His ideal standard of moral integrity refuses to overlook the offence of Lucius Pella—and this leads to the quarrel between him and Cassius.

6. Against the better judgement of Cassius he decides to march to Philippi instead of awaiting the enemy at Sardis. And with philosophical commonplaces he justifies his action :

The enemy increaseth every day ;
We, at the height, are ready to decline
There is a tide in the affairs of men,
Which taken at the flood, leads on for fortune ;
Omitted, all the voyage of their life
Is bound in shallows and in miseries.
On such a full sea are we now afloat ;
And we must take the current when it serves
Or lose our ventures.

7. Lastly on the battle-field he gives the command too soon and "puts all to the hazard of a battle as soon as might be possible."

His justification of the murder of Cæsar. To the world the act of Brutus in murdering Cæsar must appear one of rank personal treachery and disloyalty. Brutus loves the man he slays, but his justification is :

"Not that I loved Cæsar less, but that I loved Rome more."

He has been, for a long time, at war with himself because his love for Cæsar is opposed to his love for Rome and freedom. [Compare the words put into his mouth in the Earl of Sterline's Julius Cæsar :

> I owe him much, but to my country more,
> This in my breast hath great dissension bread.
> I Cæsar love, but Rome's enemy hate.]

He feels deeply that Cæsar is becoming all-powerful and depriving the people of those republican forms, which (though they had long been nothing but forms, with no reality behind them), still ministered to his philosophic theories of liberty. A great lover of liberty, Brutus is blind to the changed conditions around him. He does not realize that republicanism is dead and people want a monarch. To them 'freedom' means nothing but the oligarchy of a few families, for they have long been tired of their rights.

That Brutus is honest in his motives cannot be doubted, but he reasons wrongly ; for he kills Cæsar for not what he is or he has done, but for what he might become. The title of the king, Brutus argues, might turn him into a tyrant and therefore he must be killed :

> And, since the quarrel
> Will bear no colour for the thing he is,
> Fashion it thus : that what he is augmented
> Would to these and these extremities :
> And therefore think him as a serpent's egg,
> Which, hatched, would, as his kind, grow mis-
> chievous :
> And kill him in the shell.

Once convinced of the righteousness of his cause, Brutus plunges headlong into the conspiracy, for the interim between the acting of a dreadful thing and the first motion is to him like a phantasma or a hideous dream.

Reform by murder is an impossibility. Murder is definitely immoral, it is a crime, and criminal means can never realize a noble ideal. Whatever be the motives assassination is very difficult to justify. Shakespeare knew it and therefore softens down this immoral act in Brutus by

representing him as both a Roman, of the nation which beyond all other nations exalted the state over the individual, and a Brutus representative of the house which had risen to greatness by leading violence against tyranny. Brutus does what he believes to be right, though the standard of eternal law might hold him guilty of murder. Subjectively he is right; objectively wrong.

His Philosophy. Brutus is a *stoic*. Simply stated stoicism is mastery of the self, control of passions, and indifference towards the joys and sorrows of life. A stoic regards happiness as something independent of outward citcumstances. Throughout the play Brutus conceals the emotional side of his character behind an imperturbability of outward appearance that belongs to his stoic religion. The death of Portia he bears with remarkable fortitude. This is all he says:

"No man bears sorrow better. Portia is dead."

His active pursuit of virtue throughout his life is another sign of this philosophy, for stoicism preaches the cultivation of virtue for its own sake. As he goes through life this philosophy loses its grip on Brutus. In the quarrel with Cassius he shows anger and confesses that he is "sick of many griefs" and in the end commits suicide showing that he cared more for the human considerations of honour and fear of shame than for his philosophy.

What modern critics say about Brutus. "*Brutus is one of those disastrous persons whose exalted morals seem to have caused an atrophy of their brains*, so that they do more damage in the world than people of much lower standards. *Brutus, in plain terms, is a fool.* He has almost no sense of the demands of a situation. At every crisis of the action the much more mundane and less praiseworthy Cassius knows the right practical answer to the problem, and not only the right answer from the point of view of securing their own safety, but the right answer from the point of view of securing the high end at which they were avoidedly aiming.

Brutus is that most dangerous kind of doctrinaire idealist who cannot reconcile himself to the no doubt unfortunate

fact that in an imperfect world one can seldom realize the whole of the ideal, and that to secure even parts of a greater ideal one may have to sacrifice the less; and that even so one has to work with imperfect tools, with men who are not idealists like oneself. Brutus's end was the salvation of the Roman republic; that end he thought; rightly or wrongly, could be secured only by the death of Cæsar; the murder of Cæsar was an action which could only, in the best sense of the phrase, be justified by success; to kill Cæsar and fail to save the republic was not only to fail but to fail with a criminal wastefulness; in the process of securing success, therefore, one more human life was neither here nor there, and, as Cassius saw with perfect clarity, Antony ought to have followed Cæsar to the grave.

But even supposing that the sparing of Antony's life, though foolish, was a noble folly, allowing Antony to deliver Cæsar's funeral oration was a folly at once conceited and self-indulgent. Brutus is there permitting himself the luxury of an irrelevant chivalric gesture, a sort of balm to his desperately troubled spirit. If he had been a bigger man he would have denied himself the indulgence, and drained his cup of doubt unallayed. And in any event he would not have been guilty of the merely stupid vanity of rating himself in the same class with Antony as a popular orator.

He is finally a good deal of a prig; even if we suppose that his parade of stoicism, as he receives from Messala the news which he already knows of Portia's death, is the result of an imperfect revision of the scene, apart from that, his treatment of Cassius in the justly famous quarrel scene is by an ordinary standard quite insufferable. Cassius is doing his best, against heavy odds, to secure the success of their enterprise; and the best that Brutus can do is to overwhelm him with copybook maxims. And even his much-remarked 'tenderness' to his boy who goes to sleep over his music, would have been more practical if he had never asked him to keep awake."—M. R. Riddley.

"*The mistakes of Brutus are the mistakes of a man whose nobility muffles his intelligence. His conquest of himself has*

extended to his wit, his excellence is not inconsistent with a certain lethargy of mind. He knows this well enough:

> I am not gamesome; I do lack some part of that
> quick spirit that is in Antony.

His honesty is absolute and disarming, so that he will not wait as Cassius does for Cæsar to compare him unfavourably with the one brilliant person of the play but honesty in him is humourless and edgeless; it rings a *little* dully in our ears and even a little smugly:

> There is no terror, Cassius, in your threats,
> For I am armed so strong in honesty
> That they pass by me as the idle wind,
> Which I respect not.

He would not call this boasting; he would call it the truth, as indeed it is; but the fact that it is, and that he is the speaker, tells us every thing about him. Neither would he admit that his behaviour to Messala when Messala brings him the news of Portia's death is a piece of acting.

(IV—iii—187—97)

He would call it a demonstration of how stoic gentlemen should conduct themselves and in truth it is. Brutus already knows of Portia's death for we have heard him telling Cassius of it. Cassius then, assisting him in the act and Messala is being impressed as he should be. It is not vanity. It is a virtue, it is true manhood demonstrating itself for the benefit of others. But to say as much is again to say that Brutus is humourlessly good. If his duty is to know himself, his performance fails. Nobility has numbed him until he cannot see himself for his principles. When his principles are expressing themselves, they are beautiful in their clarity; his consideration for the tired boy Lucius is exquisite (IV—iii) and his last compliment to mankind should have been deserved:

> My heart doth joy that yet in all my life
> I found no man but he was true to me.

(V—v—34-35).

But when he speaks to himself and he knows not who is there. He addresses a strange audience and fumbles. The reasoning with which he convinced himself that Cæsar should be murdered is woefully inadequate.

So Cæsar may, then, lest he may, prevent.
(II—i—27-28).

The soliloquy of which these pitiful phrases are a part is riddle with rank fallacy. The fine man is a coarse thinker, the saint of self-denial has little self left to deny."—Van Doren.

3. CASSIUS

A practical politician. The whole character of Cassius can be summed up in one sentence: he is a practical politician. Politics is to him a game and men are counters to be used. *He has all the qualification of a politician*—His moral standard is not the highest. When he has an end in view, he does not worry about the means. His power of observation is keen : he knows Casca by his voice (I, iii, 41) and Cinna by his gait (I, iii, 132). His knowledge of men is almost perfect, whether it be Brutus :

Well Brutus, thou art noble ; yet I see
Thy honourable metal may be wrought
From that it is disposed...........
For who so firm that cannot be seduced.

or Casca, whom he describes as quick in execution.

Of any bold or noble enterprise.
However he puts on this tardy form.
This rudeness is a sauce to his good wit.
Which gives men stomach to digest his words
With better appetite.

or whether it be Antony whom he characterises as a shrewd contriver and doubts his sincerity of purpose and knows that the people would be moved by his speech and therefore argues against it.

Has a low view of human nature. He has also the politician's low view of human nature ; while Brutus talks of principles Cassius interposes appeals to interest ; he says

to Antony :

> Your voice shall be as strong as any man's
> In the disposing of new dignities.

His party spirit. In accordance with the true principles of a practical politican 'his party spirit is very unscrupulous.' He has no qualms of conscience in working upon his friend's unsuspecting nobility by concocted letters thrown in at his windows ; and in the Quarrel scene loses partience at the scruples of Brutus :

> I'll not endure it : you forget yourself,
> To hedge me in ; I am a soldier. I.
> *Older in practice*, abler than yourself.
> To make conditions.

At the same time he has a party politician's tact ; his advice througnout the play is proved by the event to have been right, and he does himself no more than justice when he says his misgivings are always realized with an unpleasant accuracy :

> My misgiving still falls shrewdly to the purpose.

All practical suggestions come from him. With an unerring instinct for the practical he makes one sound suggestion after another. He proposes oaths, he advises the murder of Antony along with Cæsar, he suggests that Cicero should be won over, he remonstrates with Brutus when Brutus allows Antony to speak at Cæsar's funeral. But at every occasion he lets himself be over-ruled, again from a practical man's sense that he should yield rather than let in discord in the cause.

His motives. In considering his motives, we are likely at first sight to suppose that he was actuated by a personal grudge against Cæsar and that he concocted the conspiracy solely to satisfy his rancour enticing others into it by pretending to be a patriot while actually plotting to satisfy his personal spleen at the expense of almost unlimited bloodshed. But this is only half the truth.

The personal motives, no doubt, are there. The bitter jealousy of the power and success of others and the determination not to be ruled—these two traits are obvious in all

his speeches about Cæsar : they are also noticeable in his estimate of Brutus (I. ii, 310) and in the jibes aimed at Antony and Octavius :

> Antony
> The posture of your blows are yet unknown ;
> But for your works, they rob the Hybla bees
> And leave them honeyless. (V. i, 32)

again,

> A peevish school boy, worthless of such honour,
> Joined with a masker and a reveller (V. i, 16)

But the personal motives do not completely explain his action. On reflection we realize that in Plutarch and still more in Shakespeare Cassius is represented as *a man of true republican spirit.* " The idea of being the slave of a man no better than himself is abhorrent to him, and his bitterness is indefinitely increased by his misconception of Cæsar himself. But his hatred of the tyrant needs to be reinforced by his *genuine political hatred of monarchy* in the abstract. He will in no wise endure to be a bondsman himself but though only in a secondary degree he would have all Romans free. He cares little whether Cæsar is formally crowned, but that Cæsar or any one else should have absolute power is intolerable. *These political convictions he allows to be coloured by his personal feelings*, his ' affections sway more than his reason ' to an extent which is utterly destructive of statesmanship. But if that applies to his hatred of Cæsar, it applies no less to his love for Brutus. Inspite of his angry temper, his followers are devoted to him : Titinius slays himself on the body of his dead chief ; to Brutus he is " the last of all the Romans." And intellectually he stands out from the rest of the conspirators as incomparably the shrewdest ; the man who can take an initiative ; who sees the course which policy requires ; who understands other men and knows their true value and danger, unless he is blinded by personal prejudice. He reads Casca like a book, he can even manage Brutus to some extent ; he alone recognizes the latent capacities of the arch-foe Antony. Had he been actuated by *no* higher motives than malice and envy, he would neither have won the devotion of his followers nor the friendship of Brutus.

He has a harsh, choleric disposition. Cassius has a choleric nature which he confesses in his dispute with Brutus :

> Have you not love enough to bear with me,
> When that rash humour which my mother gave me
> Makes me forgetful ?

His choler and cruelty are further illustrated by the incident of the slain standard-bearer :

> O, look Titinius, look, the villains fly !
> Myself have to mine own turn'd enemy ;
> This ensign here of mine was turning back :
> I slew the coward and did take it from him.

This harsh and choleric disposition makes Cassius less lovable than the gentle Brutus. Yet for all his hasty temper, his sarcastic tongue, and irritable moods, he has a warm heart which makes him secretly hunger after the love of his fellow-men.

He looks for love in other men. In this desire for love from his fellow-men Cassius is often disappointed and it distresses him. In the very first Act of the play he protests to Brutus :

> I have not from your eyes that gentleness,
> And show of love, as I was wont to have.
> You bear too stubborn and too strange a hand
> Over your friend *that loves you.*

In the Quarrel scene he becomes almost childish in the outburst of his feelings for Brutus :

> "O ! I could weep
> My spirit from mine eyes. There is my dagger
> And here my naked breast ; within, a heart
> Dearer than Plutus' mine, richer than gold,"

This loving admiration for Brutus makes the character of Cassius less ignoble than it would otherwise appear.

In contact with Brutus his character undergoes a revolution. In fact, when Cassius comes into closer touch with Brutus, his character undergoes a sudden revolution. In the first Act while he is a free agent there is nothing

but envy and malice in him. But later on we find that the man who hated to be ruled, and who could estimate characters and actions with so much shrewdness, becomes through mere love and admiration the slave of the unpractical and impracticable friend, of whom he had proposed in the first instance to make a tool ; and sees his own life and his plot ruined without being able to lift a finger. Cassius, the hater of tyrants, becomes the slave of a professor of philosophy, and never once in the last few Acts does he contrive to get his own way. In the process, however, he becomes insensibly nobler and dies at the last almost a martyr. So strangely does the divine power complete the round of his destiny.'

His philosophy. Cassius professes to be an Epicurean. The founder of this philosophy regarded human happiness or the peace of mind that resulted from a virtuous life as the end to be aimed at in life. He conceived the gods as exercising no influence upon the world or man, and hence his followers put no faith in omens and portents. Cassius is a follower of this philosophy. But just before the battle of Philippi he modifies his opinion and says to Messala :

You know that I help Epicurus strong.
And his opinion : now I change my mind,
And partly credit things that do presage,

He had cultivated the philosophy of the stoics also but his temperament was too choleric to let him be a true stoic. He himself admits this when he tells Brutus :

I have as much of this in art as you.
But yet my nature could not bear it so.

4. CONTRAST BETWEEN BRUTUS AND CASSIUS

(i) *Brutus is an idealist : Cassius is a practical politician*. Whereas one is guided by abstract philosphies the other acts as the course of events directs him always keeping an eye for the practical advantage.

(ii) Being an idealist *Brutus has a very high moral standard*. He will not shed a drop more of blood than is absolutely necessary ; he will not wring from the hard hands of peasants their vile trash. *But Cassius is too practi-*

cal a politician to falter about the means in order to achieve the end in view. He has no qualms of conscience in the matter of removing Antony as well as Cæsar ; he will not cavil at the measures taken by his lieutenants for raising money—

> In such a time as this, it is not meet
> That every nice offence should bear his comment.

' Brutus lives in the abstraction, in the idea ; Cassius lives in the concrete, in the fact.' And the result is that the judgments of Cassius are always right, whatever their moral quality and those of Brutus always wrong though noble.

(*iii*) *Cassius has more political foresight and more military skill than Brutus, but he is inferior to Brutus in force of will.* Cassius judges Antony correctly and knows perfectly what would be the effect of his speech to the crowd. He is right when he advises against marching to Philippi, but he has not enough strength of will to enforce his councils and the result is that Brutus overrules his wiser opinions, with results ruinous to his party.

(*iv*) Knight thus contrasts the two characters :—

Brutus acts wholly upon principle ; Cassius partly on impulse. Brutus acts only when he has reconciled the contemplation of action with his speculative opinions ; Cassius allows the necessity of *some* action to run before and govern his opinions. Brutus is a philosopher ; Cassius is a partisan. Brutus therefore deliberates and spares. Cassius precipitates and denounces. Brutus is the nobler instructor ; Cassius the better politician.

(*v*) Gervinus says nearly the same thing ; Brutus appears throughout just as humanly noble as Cassius is politically superior ; each lacks what is best in the other and the possession of which would make each perfect.

Prof. Dowden compares the two characters in the following words :—

Brutus is the political Girondin. He is placed in contrast with his brother-in-law Cassius, the political Jacobin. Brutus is an idealist, he lives among books ; he nourishes

himself with philosophies he is secluded from the impression of facts. Moral ideas and principles are more to him than conerete realities, he is studious of self perfection, jealous of the purity of his own character unwilling that so clear a character should receive even the apparent stain of misconception or misrepresentation. He is therefore as such men are, too much given to the explanation of his conduct. Had he lived he would have written an Aplogy for life, educing evidence, with a calm superiority to prove that each act of his life proceeded from an honourable motive. Cassius, on the contrary, is by no means studious of moral perfection. He is frankly envious and hates Cæsar. Yet he is not ignoble. Brutus loves him and the love of Brutus is a patent which establishes a man's nobility...Cassius has a swift and clear perception of the fact. He is not like Brutus, a theorist, but a great observer, who 'looks quite through the deeds of men'. Brutus lives in the abstraction, in the idea ; Cassius lives in the concrete, in the fact.

5. ANTONY

The character of Antony is left undecided in this play, for only a few aspects of it are glanced at and the full man is treated adequately in a later play, *Antony and Cleopatra*.

His genuine love for Cæsar. In the opening scenes Antony is introduced to us as the friend of Cæsar. This love is quite genuine. Cassius is right when he fears "the ingrafted love he bears to Cæsar." Antony's professions of love and loyalty to Cæsar when Cæsar was alive may be taken for flattery but he had no need to play the hypocrite when he was left alone with the dead body of his Cæsar. There was nobody to hear him when he said :

> O, pardon me, thou bleeding piece of earth
> That I am meek and gentle with these butchers !
> Thou art the ruins of the noblest man
> That ever lived in the tide of times.
> Woe to the hand that shed this costly blood !

Even in the very presence of the murderers, at the risk of his own life, he pays a noble tribute to his dead friend.

And when the conspirators look askance at him he says :

> Pardon me, Caius Cassius,
> The enemies of Cæsar shall say this ;
> Then in a friend, it is cold modesty.

Selfish and callous to higher feelings. This attachment to Cæsar is perhaps a very good illustration of his indifference to higher feelings ; for he uses this tender emotion of his heart as a convenient weapon with which to fight his enemies and raise himself to power. His selfishness is not completely revealed in this play, but we catch quite a few glimpses of it after the death of Cæsar. He has no scruples at all. In his speech to the mob he abuses the trust reposed in him by Brutus without any hesitation ; while keeping the letter of his promise not to say anything against the conspirators he defies the spirit of it completely by insinuating so manv things against the conspirators and thus working up the worst passions of the mob. His treatment of Lepidus is the very essence of selfishness, he has no qualms of conscience to use him as a temporary tool and then to toss him aside.

> Like to the empty ass to shake his ears
> And graze in commons.

He has no sense of moral obligation and we are given more than a hint that he is diverting the money left by Cæsar to his own purposes. In fact, his behaviour in the first scene of the fourth Act where he issues wholesale proscriptions and confiscations and makes use of the will of Cæsar as he likes, reaches an acme of unscrupulous opportunism.

He was a practical politician. All this shows that like Cassius Antony was a practical politician. He gauged a situation correctly and exploited it for his own selfish good without letting himself be disturbed by any moral scruples. Very promptly he realises the situation after the murder of Cæsar and adapts himself to it. 'He sends to Brutus for a safe conduct and then comes to the conspirators when they stand beside the dead Cæsar. There his safety as well as his credit "stands on slippery ground". He has only to show his real feelings towards "these

butchers" and his death will be added to Cæsar's. He has no intention of dying yet, not because, as Brutus thought, he is overmuch in love with life, but because he would avenge Cæsar and thwart the aspiring plans of the conspirators. So, very cleverly, he masks his hostility beneath his natural emotion at the death of his friend ; he joins ostensibly with the liberators ; not with the eagerness a less skilful actor might assume, but with just that appearance of reluctance that makes his yielding seem sincere.' With great skill Antony frankly assumes the role of a great admirer of Cæsar who has received a severe shock : thereby disarming suspicion and getting credit for being perfectly open when his hidden intention is most sinister.

It is again this sense of the practical that enables him in speech to infuriate the mob to an extent that they would kill Brutus and burn his house whom they a moment before wanted to make another Cæsar.

His oratory. Let us treat his funeral oration in some detail for the most noteworthy points of his character are revealed in it. To begin with, the mob whom he is addressing are all in favour of Brutus—nothing against him would have a hearing. It is by appealing to their old affection for Cæsar, while studiously expressing, by tones as well as words, admiration for the hero of the moment, that Antony brings them into sympathy with himself. Not till this is accomplished, and he feels that he has his hearers thoroughly in hand, does he give the ironical turn to his complimentary phrases. At this point the mask is dropped, but the words are still in literal accord with his promise with Brutus. When he descends from the rostra, his part in the "order of the funeral" is over and there is no pretence of his words being favourable to the conspirators : the complimentary phrases are merely fuel added to the flames. But from first to last it is passionate emotions to which he appeals : not as an academic debater like Brutus, but as an orator who seeks not to convince but to excite.

In the second part of the speech, being sure of his audience, he ironically suggests the idea of an outbreak, and appeals to their curiosity by producing Cæsar's will,

and then to their cupidity by suggesting they might inherit something. The cleverness with which he disclaims all responsibility for the riot and for the reading of the will is noticeable.

The first dramatic *coup* by which the attention of the mob is concentrated first on Cæsar's robe and then on his body looks as though it were an after-thought. Having evoked the desire to revenge Cæsar, Antony then returns to the idea of an outbreak once more carefully disclaiming any intention of causing one, even associating it with Brutus, whose oratorical powers might produce it, where his plain, blunt speech could not. The cynical climax is the reading of the will, when Antony throws off the mask.

"To every several man seventy-five drachmas."

Sec. Cit. "Most noble Cæsar! We'll revenge his death"

It is no wonder that a glow of self-satisfaction warms the few lines that Antony speaks after the citizens are gone.

Delineation of Antony in the words of Prof. Dowden. *Antony is a man of genius without moral fibre*; a nature of a rich, sensitive, pleasure loving kind; the prey of good impulses and of bad; looking on life as a game, in which he has a distinguished part to play, and playing that part with magnificent grace and skill. He is capable of personal devotion (though not of devotion to an Idea), and has indeed a gift for subordination—subordination to a Julius Cæsar, to a Cleopatra. And as he has enthusiasm about great personalities, so he has a contempt for inefficiency and ineptitude. Lepidus is to him, "a slight, unmeritable man meet to be sent on errands," one that is to be talked of not as a person, but as a property. Antony possesses no constancy of self-esteem; he can drop quickly out of favour with himself; and being with reverence; for his own type of character, and being endowed with a fine versatility of perception and feeling, he can admire qualities the most remote from his own. It is Antony who utters the *éloge* over the body of Brutus at Phillipi. Antony is not without an æsthetic sense and imagination, though of a somewhat unspiritual kind: he does not judge

men by a severe moral code, but he feels in an æsthetic way the grace, the splendour, the piteous interest of the actors in the exciting drama of life, or their impertinence, ineptitude and comicality, and he feels that the play is poorer by the loss of so noble a figure as that of a Brutus, over whom his ideals dominate, and who is blind to facts which are not in harmony with his theory of universe, is quite unable to perceive the power for good or for evil that is lodged in Antony, and there is in the great figure of Antony nothing which can engage or interest his imagination, for Brutus's view of life is not imaginative, or pictorial, or dramatic; but wholly ethical. The fact that Antony abandons himself to pleasure, is "gamesome" reduces him in the eyes of Brutus to a very ordinary person — one who is silly or stupid enough not to recognise the first principle of human conduct, the need of self-mastery; one against whom the laws of the world must fight, and who is therefore of no importance. And Brutus was right with respect to the ultimate issues for Antony. Sooner or later Antony must fall to ruin. But before the moral defect in Antony's nature destroyed his fortune much was to happen. Before Actium* might come Philippi.

6. CONTRAST BETWEEN ANTONY AND BRUTUS

They are both contrasted. Not only Cassius, but Antony as well is Brutus's foil—as "gamesome" and "given to sports and to wildness" as Brutus is an austere moralist.

As compared with Brutus who is almost a noble fool. Antony is an unprincipled genius : while to a shrewdness equal to that of Cassius he adds a sympathetic and imaginative power which enables him to dominate masses of men even better than individuals. *His lack of principle* is shown by the cynical manner in which he fools Brutus (III, i), and takes advantage of the latter's simple good faith. Even worse is the way in which he handles the mob, working upon their worst passions with cynical irony, and keeping his promise to the conspirators in the letter while he violates it in the spirit. His behaviour in the proscrip-

*The battle in which he was defeated by Octavius.

tion scene (IV, i) both in regard to Lepidus and to Cæsar s will shows that he was both *unscrupulous* and *selfish*. In this respect Brutus is his superior—honourable and unselfish, always acting on the strictest moral principle and ever ready to sacrifice his life for his country.

The strength of one contrasted with the weakness of another. Brutus, we know, is no practical politician, and yet he is so strong in honesty and truth that he can control completely his unscrupulous companion, Cassius, and overrule his wiser opinion. Antony on the other hand is more experienced than his young associate, Octavius, and yet he has not the courage of his convictions to stand against him. On the other hand again and again he finds himself submitting to the stronger will of the other.

Brutus narrow-minded, Antony susceptible to every kind of beauty. 'Brutus is narrow-minded ; Antony is susceptible to every kind of beauty, even to the beauty of virtue to which he himself makes no pretence. Thus it is that, while Brutus wrongly supposes that Antony being a lover of sports and pleasure is a person who need not be seriously considered as a possible adversary Antony can appreciate the nobility of Brutus's character, and give an eloquent testimony to the purity of his motives. His aesthetic susceptibility is so strong that he thoroughly appreciates the sublimity of the spectacle presented by the conspirators standing with their bloody swords over the body of their mighty victim, whom he sees lying as an offering to Nemesis at the foot of Pompey's statue.'

Their speeches contrasted. The speech of Brutus is cold, unnatural, euphuistic. He speaks to the mob as if they were so many senators weighing carefully his words ; he appeals to their reason which they do not possess. The result is that they so utterly misconceive his intentions that they shout for him to be another Cæsar. His great fault as orator is that he fails entirely to adapt himself to his audience. The speech of Antony, with its mastery of every phase of feeling, is a perfect sonata upon the instrument of the human emotions. He does not appeal to their reason.

Its opening theme is sympathy with bereavment, against which are working as if in conflict anticipations of future themes, doubt and compunction. A distinct change of movement comes with the first introduction of what is to be the final subject, the mention of the will. But when this new movement has worked up from curiosity to impatience, there is a diversion : the mention of the victory over the Nervii turns the emotions in the direction of historic pride, which harmonises well with the opposite emotions aroused as the orator fingers hole after hole in Cæsar's mantle made by the daggers of his false friends, and so leads up to a sudden shock when he uncovers the body itself and displays the popular idol and its bloody defacement. Then the finale begins : the forgotten theme of the will is again started, and from a burst of gratitude the passion quickens and intensifies to rage, to fury, to mutiny. The mob is won and the curtain that falls upon the third Act rises for a moment to display the populace tearing a man to pieces simply because he bears the same name as one of the conspirators ?

Throughout the speech we find that Antony's appeal is to feelings. He is successful in it because first he himself manifests the feelings he wishes to excite, and then transmits them to the audience.

Brutus is self-controlled, Antony has an emotional nature. Antony never attempts like Brutus to control his emotions :

When Antony found Julius Cæsar dead
He cried almost to roaring.

Compare this with Brutus's "Tears for his love." Antony also wept when he found Brutus dead at Philippi. It is questionable whether Brutus would have done so much for him. Antony's joy at the success of his speech to the mob at the close of the Forum scene is equally unrestrained :

Now let it work : Mischief, thou art afoot,
Take thou what course thou wilt !

He treats the servant of Octavius with a touch of unrestrained familiarity quite different from the considerate deference of Brutus for his servant.

Conclusion. The conclusion is that Brutus and Antony have little in common. Brutus would not shed a drop more of blood than was necessary, Antony consents to a wholesale proscription in which he damns with a spot some of his own friends and relatives. One is simple and self-controlled, the other artful and incapable of self-control; one has a very high sense of honour, the other has no sense of moral obligation whatever; one is scrupulous to a nicety, the other has no qualms of conscience at all; one is indifferent to amusement and pleasure, the other is a lover of pleasure and a man of loose morals and a gamester.

7. OCTAVIUS CÆSAR

A foil to Antony. The character of Octavius Cæsar stands in sharp contrast with that of Mark Antony. He is as cold and calm and stubborn as Antony is fiery and impulsive; as remorseless and unscrupulous, as unflinching—we feel here, as we feel with treble force in *Antony and Cleopatra*, that he is resistless, unvanquishable, the chosen instrument of Fate that will not be denied.

He is artful and cunning. Hardly more than twenty-one when we are first introduced to him Octavius is very artful and cunning. Despite the great experience of Antony he is more than a match for him and forces him to do as he directs. During the conference of the Triumvirs he maintains dignified reserve, and when he speaks it is with authority. They are "pricking down" the people who are to die:

Oct. Your brother too must die; consent you, Lepidus?
Lep. I do consent—

But before he has completed the sentence Octavius impatiently closes the matter by saying;

"Prick him down; Antony."

The same impatience is shown by him in the scene immediately before the battle. Brutus and Cassius and Antony are exchanging taunts in a mode of medieval defiance when Octavius cuts short what to him appears an

unnecessary preliminary to battle and closes the parley by saying,

Come, come, the cause ; if arguing make us sweat
The proof of it will turn to redder drops.
Look ;
I draw a sword against conspirators
When think you that the sword goes up again ?
Never, till Cæsar's three and thirty wounds
Be well avenged, or till another Cæsar
Had added slaughter to the sword of traitors.

But when he finds that the antagonists will not come to the point he pushes Antony away and hurls defiance down the very throat of the conspirators :—

Come, Antony, away !
Defiance, traitors, hurl we in your teeth :
If you dare fight today, come to the field ;
If not, when you have stomachs.

He is the incarnation of the spirit of monarchy. Shakespeare means Octavius to be the incarnation of the spirit of monarchy. Though so young he takes the lead and insists on having his own way in everything. Antony asks him to take his army to the left side of the field but Octavius would not have it so :—

Oct. Upon the right hand I keep thou the left.
Ant. Why do you cross me in the exigent ?
Oct. I do not cross you : *but I will do so.*

Compare with this Cæsar's answer to Decius on the fateful morning "*The cause is in my will, I will not come.*"

Shakespeare gave Octavius this unyielding spirit deliberately for it is not found in Plutarch. Plutarch puts Octavius on the left wing and Antony on the right of the Triumvir's forces. Therefore some editors make Octavius give way to Antony, but this is far less dramatic than the other, for Octavius is meant by Shakespeare to be the incarnation of the spirit of monarchy. It is with same monarch's voice that he gives the final command even though he has been defeated by Brutus :—

So call the field to rest ; and let's away,
To part the glories of this happy day.

It would seem as if Octavius is in chief command and Antony is under him.

8. CASCA

A strange mixture. Plutarch gives very few suggestions for the character of Casca. It is mainly evolved out of Shakespeare's own imagination. And it is a strange mixture. When we are first introduced to him we find him a flatterer. Next time we see him, he is indulging in a coarse kind of cynical humour and we listen to his rude and blunt words. At our third meeting we find his cynicism frightened out of him by phenomenal disturbances of night. His cynicism has given place to superstition and he reads various sinister meanings in thunder, lightning and other disturbances of Nature. In the meeting of the conspirators he exhibits a strange lack of character by first showing enthusiasm for the suggestion of Cassius to ask Cicero to join the conspiracy and then suddenly throwing the weight of his vote to the other side. In the murder scene he is the first to strike Cæsar and then he suddenly disappears from the play, though Plutarch tells us that he was present at the battle of Philippi where he earned for himself the name of a very cruel person. Such is, briefly the character of Casca.

Serves as a foil to Cassius. From the point of view of the dramatist Casca assumes prominence, not as a particularly important conspirator, but to serve as a foil to Cassius. 'He is a man without strength or decision of character, but anxious to pass for the honest, sturdy citizen. Afraid of Cassius' cleverness, he wishes above everything to get credit with him for being clever and energetic; and is generally ready to profess agreement with anyone who expresses himself vigorously enough. The extravagance of his superstitious terrors is merely another phase of the same weakness which he commonly tries to hide under a mask of cynical indifference.' But it is under the influence of a strong person like Cassius that from an undependable person Casca develops into a full-fleged conspirator and strikes the first blow. Himself indifferent to all

dangers Cassius uses the portents to win Casca for the conspiracy. The courage of Cassius so moves his impressionable friend that Casca is easily secured for the conspiracy. In the discussion he is influenced first by Cassius and then by Brutus, though they express diametrically opposite opinions. Thus he resembles both the crowd whom he despises and Antony.

His hatred of 'humbug'. In one thing at least he is constant as well as consistent—in his hatred of "humbug." The scene at the Lupercalia, when the crown was offered to Cæsar, was according to him, very ridiculous, hence his cynical description of it. Cicero talking Greek too seemed to him 'humbug' hence the contemptuous way in which he talks of him. Whether it be in Cæsar or in mob, it is his pride to hate "humbug."

9. CICERO

His character drawn unfairly. Cicero has not been treated fairly in the play. Probably Shakespeare's conception of him was derived from casual impressions picked from incidental allusion to the great orator which he had come across in his miscellaneous reading. In the play he speaks very little, and nor do others speak of him very much. Yet the impression left by him is very distinct.

Irritable. He strikes us as a man who is irritable, as all passionate orators are. In the 'chidden train' of Cæsar when he returns from the feast of the Lupercalia Cicero looks

> ....With such ferret and such fiery eyes
> As we have seen him in the Capitol,
> Being crossed in conference by some senators.

Regards himself a philosopher. He has also the sententious manner of one who regards himself a philosopher. Throughout the third scene of the first Act he behaves as one in the midst of strange disturbances of nature. Cæsar whom he serves as foil is driven into frenzy by these storms and lightning, but Cicero remains unmoved and philosophi-

cally remarks :

> Indeed, it is a strange-disposed time :
> But men may construe things after their fashion,
> Clean from the purpose of things themselves.

He is old and worthy of respect. We are also told that his adherence to any cause would give it an air of respectability. The conspirators are anxious to win him to their side.

> for his silver hairs
> Will purchase us a good opinion.
> And buy men's voice to commend our deed ;
> It shall be said, his judgment ruled our hands ;
> Our youths and wildness shall no whit appear.
> But all be buried in the gravity.

But Brutus objects to him, saying that he is self-opinionated and would not follow anything that is begun by other men. Here Shakespeare makes a definite departure from Plutarch for there we read that the conspirators rejected him on the ground that he was too timid to commit himself loyally to so dangerous a scheme.

The last we hear of him in the play is that he died a victim of the proscription of the Triumvirs.

10. LEPIDUS

Lepidus appears only in the first scene of the fourth Act and even there, so far as play is concerned his characterisation is gratuitous, for he does nor appear again. The character, however, is further developed in *Antony and Cleopatra*.

In *Julius Cæsar* he is a feeble person in strong contrast to both Antony and Octavuis. Antony regards him "a slight unmeritable man, to be sent on errands." He goes to Cæsar's house to fetch the will.

The other two Triumvirs lay honours on him not because they think him worthy of it, but because they want the unpopularity of the proscription to be attached to him. Says Antony :

> And though we lay these honours on this man,
> To ease ourselves of divers slanderous loads,

He shall but bear them as the ass bears gold,
To groan and sweat under the business,
Either led or driven as we point the way,
And having brought our treasure where we will,
Then take we down his load, and turn him off.
Like to the empty ass, to shake his ears.
And graze in commons.

It is in a subordinate position that we see him in the play. According to Plutarch he tried to assert himself and acquire Sicily but Octavius subdued him easily.

11. PORTIA

An ideal wife. Portia stands for the ideal of a Roman wife. Brutus knows her extraordinary qualities and adores her ; and prays

O ye gods
Render me worth of this noble wife.

In no other play of Shakespeare have we such a pure and noble relation between husband and wife. She is his "true and honourable wife" and has always shared his joys and sorrows. And once only Brutus denies her his confidence : she asks as well she might :

Within the bond of marriage, tell me Brutus,
It is expected I should know no secrets
That appertain to you ?

Her stoicism. She claims to be his equal and to share his confidence, and he yields as nine men out of ten yield when persuaded by women. But this secret is not like the previous ones. It involves her husband in grave danger. It is too much for her to bear and she sinks fainting under the weight of it. On many previous occasions she had given strong proofs of her constancy and courage by giving a voluntary wound in the thigh, but the terrible strain of this secret is more than her self-discipline could put up with. She realizes that the heart of a woman is a weak thing and

How hard it is for women to keep counsel.

Unable to bear the strain of her husband's absence and the ruin of his cause in Italy she falls into madness and kills herself. This is how Brutus relates the cause of her death to Cassius ;

Impatient of my absence,
And grief, that young Octavius with Mark Antony
Have made themselves so strong ;—for with her death
The tidings came : with this she fell distract
And her attendants absent swallowed fire.

Her womanliness. Thus she is a woman before she is a philosopher. She knows it herself, only she thinks she is stronger than her sex :

I grant, I am a woman ; but withal
A woman that Lord Brutus took to wife :
I grant, I am a woman ; but withal
A woman well-reputed.—Cato's daughter.
Think you I am no stronger than my sex,
Being so fathered and so husbanded.

Probably she is stronger than her sex, but there is a limit to self-mastery and courage in women. Even Lady Macbeth shows that after all she is a woman—'a feeble and frail vessel'. In the end the softness of her sex and timidity have the better of her fortitude, the highly-strung nervous temperament breaks down under the tremendous strain to which it is subjected. The agony of the suspense, when she is left at home is too great for her and in panic and in a state of temporary insanity she swallows fire.

12. CALPURNIA

Contrasted with Portia. Compared with Portia Calpurina, has no character at all. No doubt she shows a proper spirit of wifely solicitude for her husband's safety, but between them there is no marriage of souls as between Portia and Brutus. Calpurnia is merely Cæsar's shadow—not his partner or his equal. She is devoted to him but seems to have no independent existence as Portia has. She makes no claim to be accounted his companion ; and when out of fear she requests him not to go to the Capitol, she

does not ask for confidence or trust, but simply wants to have her own way.

Portia, on the other hand, has a marked and vigorous personality ; her womanly fears are as strong as Calpurina's, but she will not let them master her. If her husband is to be in danger she would fain share it ; if she may not do so in the body she claims the right to be with him in spirit ; but she will in no wise allow her fears to hamper his action, as Calpurnia tries to do when she persuades Cæsar not to go to the Capitol. Not till Portia feels that she has put her powers of self-control to the proof, not till she knows herself worthy, does she claim her right to stand forth as her husband's counsellor and comrade ; but when she does claim it ; it is not as a favour but as an incontrovertible right.

13. OTHER MINOR CHARACTERS

Flavius and Marullus. They are two tribunes who successfully throw cold water on the enthusiasm of the Roman citizens over Cæsar's triumph. Later on they disrobe the statues of Cæsar and on this account are deprived of their office.

Note. Tribunes were plebeian magistrates. They had two special powers : (1) the power to protect any citizen who appealed to them from the action of some other magistrate, (2)the right to veto any edict issued by another magistrate.

Publius. The name is not mentioned in Plutarch. In *Julius Cæsar* he is a senator, and an old man. At the murder he is "quite confounded with mutiny". Cassius asks him to leave the place :

lest that the people,
Rushing on us, should do your age some mischief.

Popilius Lena. Popilius Lena has a little but dramatically important part to play. Unconsciously he gives the conspirators reason to fear that the conspiracy is discovered. Wishing Cassius luck in his enterpise he advances towards Cæsar and whispers something in his ear. It is a

sensational movement and serves to contrast the characters of Cassius and Brutus. Cassius's persence of mind fails him and he prepares in despair for suicide. Brutus retains calmness enough to watch faces

> Cassius, be constant :
> Popilius Lena speaks not of our purposes ;
> For books, he smiles and Cæsar doth not change.

Decius Brutus. Decius Brutus is a skilful flatterer and a dangerous conspirator. Against Calpurnia's persuasions he prevails upon Cæsar to attend the Senate. Cæsar loves him and Decius takes undue advantage of this love.

Ligarius. The character of Ligarius helps us to understand the esteem in which Brutus was held by the people. He is ill, but is sent for by Brutus and when questioned about his illness he says :

> I am not sick, if Brutus have in hand
> Any exploit worthy the name of honour.

Without inquiring into the details of the exploit, Ligarius enrolls as a member of the conspiracy, for, he says, " it sufficeth that Brutus leads me on."

It seems Cæsar has wronged him in some way ; and Ligarius has a grudge against Cæsar " who rated him for speaking well of Cæsar."

Trebonius. Trebonius is one of the conspirators against whom Artemidorus wants to warn Cæsar. In the murder scene he draws Mark Antony out of the way.

> Trebonius knows his time, for, look you Brutus
> He draws Mark Antony out of the way.

Shakespeare took this fact from *The Life of Brutus* for in *The Life of Cæsar* it is Decius Brutus who entertained Antony out of the Senate-house.

Metellus Cimber. He is also a conspirator. His brother has been banished and he is the first among the conspirators to beg "for the repealing of his banish'd brother."

Cinna. Another conspirator. Cinna the poet has to pay the penalty with his life for bearing this name.

Lucilius. Lucilius is a friend of Brutus. He is taken prisoner at the battle of Philippi and pretends to be Brutus in order to shield him. Later on he enters into the service of Antony.

Titinius. Titinius is a captain under Cassius at the battle of Philippi. From the hill to which he retreats Cassius sends Titinius to find out whether certain troops in view are friends or foes. On his return Titinius finds Cassius's dead body and falls upon the sword by which he had perished. Brutus includes him in his tribute to Cassius :

Are yet two Romans living such as these !

Messala. Messala is a friend of both Brutus and Cassius. He returns with Titinius to find Cassius dead and then goes in search of Pindarus. Shortly he returns bringing Brutus with him. After the death of Brutus he becomes a friend of Octavius, fights for him at Actium.

Pindarus. Pindarus is a slave of Cassius. When Titinius is sent to find out what army is approaching them. Cassius bids his bondman, Pindarus. ascend to a higher point and bring him word 'how Titinius fares. Pindarus mistaking for enemies a body of Brutus's troops, sent with a wreath of victory to Cassius, reports that Titinius is captured. Here upon Cassius, giving Pindarus his sword, calls upon him to thrust it into his heart.

Cato. Cato is the son of the Marcus Cato, the famous stoic. He dies at the battle of Philippi, bravely proclaiming that he is the son of Marcus Cato, after the manner of the medieval warriors.

Voluminius. He is an old friend of Brutus and refuses to help Brutus to his death.

Lucius. Lucius is the servant of Brutus. He is a young boy, gentle, dutiful and loving. He is devoted to his master.

Artemidorus. Plutarch speaks of Artemidorus as a teacher of rhetoric who was familiar with the confederates of Brutus and their designs. He is apparently a Greek.

Cinna, the Poet. Cinna, the poet, after making a hopeles effort to answer the questions of the people is slain by them because he bore the same name as Cinna, the conspirator. He wrote an epic poem called *Smyrna*. The incident is taken from Plutarch. It serves to show the state of lawlessness and violence prevailing in Rome, and prepares us for the following acts where the conspirators are pursued beyond the walls of Rome.

14. THE MOB OF THE CITIZENS

Shakespeare had no sympathies with the masses : he hated their ignorance and brutality, their coarseness and want of taste, their greed and low cunning, and their qualities he caricatures in this play in *Henry VI* and in *Coriolanus*.

About crowd in general. It is quite natural that Shakespeare should have such an attitude towards crowds and he should represent them thus. A love for crowds and a reverence for mob orators are not, after all, so often found among dispassionate thinkers.

All crowds have a unity of cosmic pulse and they are easily swayed by public men like Antony who can feel this pulse. One may or may not join a crowd in an intellectual association, but one cannot help forming a cosmic unity with them. To a cosmic unity one is committed, and committed with one's entire being. Crowds of this order of unity are seized by storms of enthusiasm or, as readily, of panic. They agree with a Brutus when he reasons with them, but they are stirred and completely carried off their feet when an Antony makes an appeal to their emotions ; for these crowds are more sensitive to stirring eloquence than to reasons.

The crowds are short-lived. These crowds are born every day and every day they die. A chance crowd is herded together in the street ; it has *one* consciousness, *one* sensation, *one* language—until the short-lived mass-soul flickers out and everyone goes his way again. This happened

every day in the Paris of 1789, whenever the cry of "*A la lanterne*," fell upon the ear.

These mass-souls have their special psychology and the knowledge of this psychology is very essential for the public man. A single soul is the mark of every genuine order or class, be it the military orders of the Crusades, the Roman Senate or the Jacobin Club, peasantry or the masses of a big city.

All grand events of history are carried by these crowds —these beings of the cosmic order. But here it is a question of destiny whether such aggregates find a leader at the decisive moments or are driven blindly on, whether the chance headmen are men of the first order or men of no real significance tossed up, like Robespierre or Pompey or Antony, by the surge of events. It is the hall-mark of the statesman that he has a sure and penetrating eyes for these mass-souls that form and dissolve on the tide of the times, their strength and their duration, their direction and purpose. And even so, it is a question of incident whether he is one who can master them or one who is swept away by them.

The crowd in "Julius Cæsar." So far as *Julius Cæsar* is concerned, it is Antony and not Brutus who understands this mob psychology. He feels the pulse of the crowd and realizes that at heart they are partisans of Cæsar. With them Cæsar and Cæsar's victories are the symbols of personal glory. They first appear to us ready to rejoice in Cæsar's triumph ; Cæsar poses to them and they treat him as they treat the actors in theatre. The arguments of Brutus impress them so little that they propose to make him Cæsar and to crown him. Under the influence of Antony's clever appeal to their emotions and appetites, they break into a passion of grief and will follow and die with the noble Antony ; and when once roused to avenge Cæsar, they show the irresponsible fury of wild beasts, and we see their brutal cruelty. They are at this moment governed by the mob-soul which is really responsible for their excesses and not the individual souls of the persons forming the crowd, for no single member of the crowd

would approve of their deeds if he stood alone. "No one of the individuals composing the mob would have thought for a moment of killing a man simply because he happened to bear the name of a person whom they hated; yet to do so seems a good joke to the murderers of Cinna."

The great unwashed. Shakespeare also expresses with unpitiful frankness the contempt for the external appearance and habits of the common people which had led to their being stigmatised as the great unwashed. He is never weary of putting into the mouths of his characters references to their greasy caps, stinking breath, and even their hands disfigured with honest toil. "The rabblement" says Casca, "shouted and clapped their chopt hands, and threw up their sweaty night-caps, and uttered such a deal of stinking breath, because Cæsar refused the crown, that it had almost choked Cæsar; for he swounded, and fell down at it; and for mine own part, I durst not laugh, for fear of opening my lips and receiving the bad air."

'The spirit of modern democracy has produced deeper sympathy with the lower classes, and a tendency to regard what is base and unlovely in their life and character and external aspect as their misfortune rather than their fault, and therefore deserving of pity rather than contempt.'

JULIUS CÆSAR

DRAMATIS PERSONÆ

JULIUS CÆSAR.

OCTAVIUS CÆSAR, MARCUS ANTONIUS, M. ÆMILIUS LEPIDUS, — triumvirs after the death of Julius Cæsar.

CICERO, POBLIUS, POPILIUS LENA, — senators.

MARCUS BRUTUS, CASSIUS, CASCA, TREBONIUS, LIGARIUS, DECIUS BRUTUS, METELLUS CIMBER, CINNA, — conspirators against Julius Cæsar.

FLAVIUS and MARULLUS, tribunes.

ARTEMIDORUS of Cnidos, a teacher of rhetoric.

A Soothsayer.

CINNA, a poet.

Another Poet.

LUCILIUS, TITINIUS, MESSALA, Young CATO, VOLUMNIUS, — friends to Brutus and Cassius.

VARRO, CLITUS, CLAUDIUS, STRATO, LUCIUS, DARDANIUS, — servants to Brutus.

PINDARUS, servant to Cassius.

CALPURNIA, wife to Cæsar.

PORTIA, wife to Brutus.

Senators, Commoners, Guards, Attendants, &c.

SCENE—*During a great part of the play at Rome; afterwards near Sardis, and near Philippi.*

JULIUS CÆSAR

ACT I

SCENE I. *Rome. A street*

Enter FLAVIUS, MARULLUS, *and certain* Commoners

Flav. Hence! home, you idle creatures, get you home:
Is this a holiday? what! know you not,
Being *mechanical*,[1] you ought not walk
Upon a *labouring day*[2] *without the sign*[3]
Of your profession? Speak what trade art thou?

First Com. Why, sir, a carpenter?

Marullus. Where is thy leather *apron*[4] and thy rule?
What dost thou with thy best *apparel*[5] on?
You, sir, what trade are you?

Second Com. Truly, sir, in respect of a fine workman, I am but, as you would say, a *cobbler*.[6]

Marullus. But what trade art thou? answer me directly.

Second Com. A trade, sir, that I hope I may use with a safe conscience; which is, indeed, sir, a mender of bad soles.

Marullus. What trade, thou knave? thou naughty knave, what trade?

1. mechanics
2. working day
3. *i.e.*, tool etc.
4. a piece of leather worn before to protect the dress
5. dress
6. (*i*) clumsy workman (*ii*) shoemaker

JULIUS CÆSAR

ACT I

SCENE I

Rome. A street

Enter FLAVIUS, MARULLUS *and certain* Commoners

Flav. Get away from here and go to your homes, you lazy fellows, and do some work. It is not to-day one of the religious festivals on which no work is allowed to be done. Surely you know, because you are working men that you should not go about the streets on a working day without the badge or mark denoting your trade or occupation. Tell me what is your occupation?

First Com. Please, sir, I am a carpenter.

Mar. Why are you not wearing your leather apron or carrying your rule? What do you mean by being out in the streets with your holiday clothes on? How dare you be walking in the streets in your best clothes? And you, sir, what is your occupation?

Sec. Com. To speak the truth, as compared with a fine workman, in the matter of fine workmanship, I am no better, as one might say, than a mere bungling worker.

Mar. Come, don't beat about the bush, answer me in a straightforward manner. What is your trade?

Sec. Com. As for trade, I can say without being ashamed, sir, that I repair, and mend the soles of others [with a pun on the words 'soul' and 'sole'.]

Mar. You good-for-nothing fellow, I want to know what is your trade? Answer me at once.

Second Com. Nay, I beseech you, sir, be not *out with*[1] me : yet, if you be *out*,[2] sir, I can mend you.

Marullus. What meanest thou by that? mend me, thou saucy fellow !

Second Com. Why, sir, *cobble*[3] you.

Flavius. Thou art a cobbler, art thou ?

Second Com. Truly, sir, all that I live by is with the *awl* :[4] I meddle with no tradesman's matters, nor women's matters, but withal I am, indeed, sir, a surgeon to old shoes ; when they are in great danger, I *re-cover*[5] them. As proper men as ever trod upon *neat's-leather*[6] *have gone upon my handiwork.*[7]

Flavius. But wherefore art not in thy shop to-day ?
Why dost thou lead these men about the streets ?

Second Com. Truly, sir, to wear out their shoes, to get myself into more work. But, indeed, sir, we make holiday, to see Cæsar, and to rejoice in his *triumph*.[8]

Marullus. Wherefore rejoice? What conquest brings he home ?
What *tributaries*[9] follow him to Rome,
To grace in captive bonds his chariot-wheels ?
You *blocks*,[10] you stones, you worse than senseless things !
O you hard hearts, you cruel men of Rome,
Knew you not Pompey ? Many a time and oft
Have you climb'd up to walls and battlements,
To towers and windows, yea, to chimney-tops,
Your infants in your arms, and there have sat
The *live-long day*,[11] with patient expectation,
To see great Pompey pass the streets of Rome :

1. angry with me
2. *i.e.*, out at heals or have holes in your shoes
3. mend your shoes
4. an instrument for boring small holes into leather
5. (*i*) heal (*ii*) cover again
6. ox's skin
7. have worn shoes made by my hands
8. the celebration of victory
9. subdued princes
10. idiots
11. all day long

Sec. Com. Oh come, sir, you need not be angry with me; though if you are angry, I can easily restore you to a peaceful frame of mind. (Or, if your shoes are in need of mending, I can mend them.)

Mar. You saucy fellow, what do you mean by such an impudent expression as "restoring me"? (or "mending me"?)

Sec. Com. Well, sir, I mean I can mend your shoes.

Flav. Do you mean to say that you are a cobbler?

Sec. Com. Yes, sir. It is by means of the awl that I earn my livelihood. My business is with the awl (with a pun on "all") though I do not meddle with the matters of other men or for the matter of that, other women, I mend old shoes and when they are nearly worn out I repair them so well that they are as good as new. As fine fellows as ever wore shoes, have walked in those of my making.

Flav. But then, why aren't you at work to-day? Instead of attending to your business why are you strolling about in the streets with these men?

Sec. Com. Well, sir, to tell the truth I am attending to my business in encouraging these men to roam the streets. They shall wear their shoes out and that would mean more work for me. But really we are out to-day to see Cæsar and take part in the festivities accompanying his triumphal march through the city.

Mar. But you have no reason for rejoicing. Cæsar has not subdued any new country. He is not bringing any prisoners home. There are no captives tied to his chariot to add to his triumph. Your want of feeling and stupidity consist in your rejoicing at the success of Cæsar over Pompey so long the darling of his countrymen. Have you forgotten him? Over and over again in the past whenever you heard that Pompey was to march along the streets of Rome you used to crowd every possible place—walls, towers, windows,—you even got up to chimney tops—holding your infants in your arms that they too might be spectators of the joyous ceremony. All the day long you waited there to see Pompey pass along the streets of Rome.

And when you saw his chariot but appear,
Have you not made an universal shout,
That *Tiber*[1] trembled underneath her banks,
To hear the *replication*[2] of your sounds
Made in her concave shores?
And do you now put on your best *attire*?[3]
And do you now cull out a holiday?
And do you now strew flowers in his way
That comes in triumph over Pompey's *blood*:[4]
Be gone!
Run to your houses, fall upon your knees,
Pray to the gods to *intermit*[5] the *plague*[6]
That needs must light on this ingratitude.

Flavius. Go, go, good countrymen, and, for this fault,
Assemble all the poor men of your sort;
Draw them to Tiber banks, and weep your tears
Into the channel, till the lowest stream
Do kiss the most *exalted*[7] shores of all.

[*Exeunt Commoners*

See, whether their basest *metal*[8] be not mov'd!
They vanish tongue-tied in their guiltiness.
Go you down that way towards the Capitol;
This way will I: disrobe the images,
If you do find them deck'd with *ceremonies*.[9]

Marullus. May we do so?
You know it is the feast of *Lupercal*.[10]

Flavius. It is no matter; let no images
Be hung with Cæsar's *trophies*.[11] I'll about,
And drive away the vulgar from the streets:
So do you too, where you perceive them thick.
These growing feathers pluck'd from Cæsar's wing
Will make him fly an ordinary pitch;
Who else would soar above the view of men,
And keep us all in servile fearfulness.

[*Exeunt.*

1. name of a river
2. echo
3. dress
4. descendants
5. delay
6. curse or wrath of gods, not a particular disease
7. high
8. nature
9. ornaments
10. a festival held in Rome on the 15th of February
11. decorations

And do you remember that the moment you so much as caught sight of his chariot (*i.e.*, long before he passed in front of you) your loud and ringing cheers were so tremendous that the hollow banks of the river Tiber echoed and re-echoed them? Yet now you dress yourselves in your best clothes and pick out this day among all others as holiday in order that you might honour him who returns home triumphant after defeating the sons of Pompey. Get away! Hurry back to your homes, and go down on your knees before the gods that they might suspend or delay their wrath which otherwise must certainly fall as a punishment upon such ingratitude.

Flav. Yes! Good fellows, go home and in atonement of this fault gather together your fellow workmen and take them to the banks of the River Tiber and there weep tears of repentance till the stream where it is now at its lowest point may rise so high as to reach the tops of its banks wherever they are highest. [*Exeunt Commoners.*

It is clear that the spirit of even the basest of them has been stirred by our words. See they have departed, unable to utter a word from their consciousness of guilt. You go towards the Capitol in that direction and I shall go in this. If you see any scarfs placed upon the statues (of Cæsar) remove them.

Mar. But is it lawful for us to do so? Remember that the Lupercalia is held to-day and it being a feast will it not be accounted impious for us to do so?

Flav. The fact that it is a festival does not matter. Let not Cæsar's trophies adorn the statues. I shall do what I can to send the common people home. You should do the same if you see them collected together anywhere. By robbing Cæsar of these honours which are now causing his ambition to tower to such a height, we shall oblige him, who otherwise would soar above us, and keep us in slavish fear of him to content himself with ordinary flight. [*Exeunt.*

SCENE II. *A public place.*

Enter, in procession, with music, CÆSAR; ANTONY, *for the course*; CALPURNIA, PORTIA, DECIUS, CICERO, BRUTUS, CASSIUS, *and* CASCA; *a great crowd following, among them a* Soothsayer.

Cæsar. Calpurnia!
Casca. Peace, ho! Cæsar speaks.
[*Music ceases.*
Cæsar. Calpurnia!
Calpurina. Here, my lord.
Cæsar. Stand you directly in Antonius' way,
When he doth run his *course*.[1]—Antonius!
Antony. Cæsar, my lord?
Cæsar. Forget not, in your speed, Antonius,
To touch Calpurnia; for our elders say,
The *Barren*,[2] touched in this holy chase,
Shake off their *sterile curse*.[3]
Antony. I shall remember:
When Cæsar says "Do this," it is perform'd.
Cæsar. Set on; and leave no ceremony out.
[*Music.*
Soothsayer. Cæsar!
Cæsar. Ha! who calls?
Casca. Bid every noise be still:—*peace*[4] yet again!
[*Music ceases.*
Cæsar. Who is it in the *press*[5] that calls on me?
I hear a tongue, shriller than all the music,
Cry "Cæsar." Speak; Cæsar is turn'd to hear.
Soothsayer. Beware the *ides*[6] of March.
Cæsar. What man is that?
Brutus. A soothsayer bids you beware the ides of March.
Cæsar. Set him before me; let me see his face.
Cass. Fellow, come from the *throng*;[7] look upon Cæsar.

1. (holy) race
2. childles woman
3. the cur of sterilit or barren ness
4. silence
5. crowd
6. 15th of March
7. multitude

SCENE II

A public place

Flourish. Enter CÆSAR, ANTONY *for the course*; CALPURNIA, PORTIA, DECIUS, CICERO, BRUTUS, CASSIUS and CASCA; *a great crowd following among them a* Soothsayer.

Cæs. Calpurnia!

Casca. Silence every body; Cæsar is speaking. [*Music stops.*

Cæs. Calpurnia!

Cal. Yes, my lord?

Cæs. Don't forget to stand just in the way of Antonius as he runs in the holy chase of Luperci. Antonius!

Ant. Yes, my lord?

Cæs. Antony! do not forget, because you are running so fast to touch Calpurnia. Our wise men believe that barren women become fruitful if they are touched by those who run their course in the feast of the Luperci.

Ant. It shall be done, Cæsar, for it is sufficient for me to know that it is Cæsar's will.

Cæs. Proceed then and take care that you do not omit even the smallest item or detail in the ceremony. [*Music.*

Sooth. Cæsar!

Cæs. Who is calling me?

Casca. Let every one be silent.

Cæs. Who cried out my name from amongst the crowd? I never heard a voice so piercing as this, for it sounded above the noise of the trumpets. Whoever he be, let him now speak, for I am ready to listen.

Sooth. Danger lies for you on the 15th of March.

Cæs. What is he?

Bru. A Fortune-teller warns you against the 15th of March.

Cæs. Let him come before me; I want to see his face.

Cass. Fellow, come forward out of the crowd. Cæsar wants to see you.

Cæs. What say'st thou to me now? speak once again.

Soothsayer. Beware the ides of March.

Cæsar. He is a dreamer; let us leave him:—pass.

[*Sennet. Exeunt all except Brutus and Cassius.*

Cassius. Will you go *see the order of the course?*[1]

Brutus. Not I.

Cassius. I pray you, do.

Brutus. I am not *gamesome*:[2] I do lack some part
Of that *quick*[3] spirit that is in Antony.
Let me not hinder, Cassius, your desires;
I'll leave you.

Cassius. Brutus, I do observe you now of late:
I have not from your eyes that gentleness
And show of love as I was wont to have:
You bear too stubborn and too strange a hand
Over your friend that loves you.

Brutus. Cassius,
Be not deceiv'd: if I have veil'd my look.
I turn the trouble of my countenance
Merely[4] upon myself. Vexed I am
Of late with *passions of some difference.*[5]
Conceptions[6] only *proper*[7] to myself,
Which give some soil, perhaps, to my *behaviours*;[8]
But let not therefore my good friends be griev'd—
Among which number, Cassius, be you one,—
Nor *construe*[9] any futher my neglect,
Than that poor Brutus, with himself at war,
Forgets the shows of love to other men.

Cass. Then, Brutus, I have much *mistook*[10] your *passion*;[11]
By *means whereof*[12] this breast of mine hath buried
Thoughts of great value, worthy *cogitations.*[13]
Tell me, good Brutus can you see your face?

1. see how the race is conducted
2. fond of sports
3. lively
4. entirely
5. conflicting emotions
6. thoughts
7. peculiar
8. acts of behaviour
9. interpret
10. mistaken
11. feelings
12. on account of which
13. thoughts

Cæs. What information is it that you want to convey to me ? Let me hear it again.

Sooth. Be careful on the 15th of March.

Cæs. He is a dreamer : let us not pay any heed to him ; he is not worthy of it. Proceed.

[*Sennet, Exeunt all but Brutus and Cassius.*

Cass. Are you going to see the way in which the 'holy chase' is conducted ?

Bru. No, I will not.

Cass. I beg of you to come.

Bru. I am not fond of games or sports. I am not of lively temperament like Antony. If you want to go, let me not prevent you from going. I shall, therefore, say goodbye to you.

Cass. Brutus, I have been watching you for some time past and I find that your looks now-a-days are not full of that gentleness and evident affection which they formerly showed towards me. You treat me, who love you so well, with a harshness and distance of manner which I have done nothing to deserve.

Bru. Do not be mistaken, Cassius. If, at times, I have not met you with the same open look of affection as in former days, it is because I turn my troubled face entirely upon myself, not wishing to show it to others. My sad looks are but the index of my own troubled mind. I am and have been of late disturbed by conflicting emotions, which perhaps have sullied or tarnished the courtesy of my manner towards others. But I do not expect that my friends among whom, you may assure yourself, I count you—will take offence for that reason ; nor will put any worse construction upon my want of affectionate attention towards you than to believe that distracted by my trouble, I have sometimes forgotten to show to my fellow men those outward courtesies that are due to them.

Cass. Then I must admit, Brutus, that I was wrong in my interpretation of your feelings which have led you to behave in this manner. On account of this mistaken idea I have kept to myself various thoughts which were important enough to be communicated to you. Tell me, Brutus, can you or do you realize your importance ?

Brutus. No, Cassius; for the eye sees not itself.
But by reflection, by some other things.

Cassius. 'Tis just:
And it is very much lamented, Brutus,
That you have no such mirrors as will *turn*[1]
Your hidden worthiness into your eye,
That you might see your *shadow.*[2] I have heard,
Where[3] many *of the best respect*[4] in Rome,—
Except *immortal*[5] Cæsar,—speaking of Brutus,
And groaning underneath *this age's yoke,*[6]
Have wish'd that noble Brutus *had his eyes.*[7]

Bru. Into what dangers would you lead me, Cassius,
That you would have me seek into myself
For that which is not in me?

Cassius. Therefore, good Brutus be prepar'd to hear:
And, since you know you cannot see yourself
So well as by reflection, I, your *glass,*[8]
Will modestly discover to yourself
That *of*[9] yourself which you yet know not of.
And be not *jealous*[10] on me, gentle Brutus:
Were I a common *laugher,*[11] or did use
To *stale*[12] with ordinary oaths my love
To every new *protester*;[13] if you know
That I do fawn on men, and hug them hard,
And *after*[14] *scandal*[15] them; or if you know
That I *profess myself*[16] in *banqueting*[17]
To all the *rout,*[18] then hold me dangerous.
[*Flourish and shout.*

Bru. What means this shouting? I do fear, the people
Choose Cæsar for their king.

Cassius. Ay, do you fear it?
Then must I think you would not have it so.

Brutus. I would not, Cassius; yet I love him well.—
But wherefore do you hold me here so long?

1. reflection
2. reflection
3. when
4. most highly esteemed
5. (ironically)
6. tyrannies of the present times
7. could realise his own worth
8. mirror
9. regarding
10. suspicious
11. jester, jokor
12. make cheap
13. one who professes love
14. afterwards
15. defame, abuse
16. make professions of my love
17. feast
18. noisy revellers

Bru. No, Cassius a man cannot see himself, except by reflection, by means of some other thing.

Cass. That is quite true and many people greatly regret you have no mirrors that will image upon your mind's eye the worthiness of yourself which is now hidden from you so that you might see yourself as you really are. I have heard many people who are held in the highest esteem in Rome—excluding of course the demi-god Cæsar—wishing while they discuss and regret the tyranny and oppression of the present time, that Brutus could see himself as others see him.

Bru. I don't quite see into what dangerous schemes you want to drag me, Cassius, that you should thus ascribe virtues and moral qualities to me which I do not possess.

Cass. Since, you do not know your true worth, good Brutus, prepare yourself to listen to me. It is true that you cannot see yourself except by reflection. Let me then act as a mirror to your soul and without any exaggeration show you those qualities which are yours but of which you are ignorant at present. Don't have any suspicions about me, gentle Brutus. If I were the sort of man given to laugh and joke with everyone he meets or if it were my custom to make my regard something utterly worthless by giving it with well-worn asservations to every fresh person I might meet who professed friendship for me, or if you know that I bend before men with servility and clasp them in my arms and afterwards speak evil of them behind their backs, or if you know that it is my custom to make protestations of friendship to every boon-companion, then you may consider me dangerous and avoid me. [*Flourish and shout.*

Bru. What does this shouting mean ? I am very much afraid people are choosing Cæsar for their king.

Cass. Are you really afraid of such a thing ? Then I cannot help believing that you would not have Cæsar as king.

Bru. Yes I would not, Cassius, though I have great love for him. But why are you keeping me here for so long ?

What is it that you would impart to me?
If it be aught *toward the general good*[1]
Set honour in one eye, and death i' the other
And I will look on both *indifferently*;[2]
For let the gods so *speed me*[3] as I love
The name of honour more than I fear death.

Cassius. I know that virtue to be in you, Brutus,
As well as I do know your outward *favour*[4]
Well, honour is the subject of my story.—
I cannot tell[5] what you and other men
Think of this life; but, for my single self,
I *had as lief*[6] *not be*[7] as live to be
In awe of *such a thing as I myself.*[8]
I was born free as Cæsar; so were you:
We both have fed as well; and we can both
Endure the winter's cold as well as he:
For once, upon a raw and gusty day,
The troubled Tiber *chafing*[9] with her shores,
Cæsar said to me, "Dar'st thou, Cassius, now
Leap in with me into this angry flood,
And swim to yonder point?" *Upon the word*[10]
Accoutred[11] as I was, I plunged it,
And bade him follow: so indeed, he did
The torrent roar'd, and we *did buffet it*[12]
With *lusty sinews*,[13] throwing it aside
And *stemming*[14] it with *hearts of controversy*:[15]
But ere we could arrive the point propos'd,
Cæsar cried, "Help me, Cassius, or I sink!"
I, as *Æneas*,[16] our great ancestor,
Did from the flames of Troy upon his shoulder
The old *Anchises*[16] bear, so from the waves of Tiber
Did I the tired Cæsar. And this man
Is now become a god; and Cassius is

1. that makes for the common welfare
2. impartially
3. help me
4. face, looks
5. I do not know
6. would as soon
7. cease to be
8. a mortal like myself (*i.e.*, Cæsar)
9. striking furiously
10. instantly
11. with my clothes on
12. beat back with our arms
13. strong muscles
14. resisting
15. sturdy courage
16. Famous Greek heroes

What is it that you want to tell me? If the matter be one which concerns, or tends towards the good of the State, place honour on one side for me to contemplate, and death on the other, and I will look upon both with the same steady eye; unconcerned I will follow honour, unconcerned I will, if necessary, meet death: for let the gods not prosper me at all if I do not love the reputation of being an honourable man more than I fear death.

Cass. I know that you have a noble nature. I know it as well as I know your personal appearance. And what I have to talk to you is about honour, I do not know how you and other men look upon this life. But so far as I am concerned I would be quite willing to die if I have to live in constant fear of one who is after all a mortal like myself, (meaning thereby Cæsar). I am as noble by birth as Cæsar is and so are you; we both have had equally good bringing up and neither of us is in the slightest way inferior to him in physical endurance. I remember, one cold and windy day when the Tiber was in flood and its angry waters dashed against the banks that hemmed it in, Cæsar said to me, "Are you brave enough, Cassius, to jump into the stormy river and swim with me to that point?" At the very instant of his challenging me I jumped into the river not even stopping to take off my clothes and bid him to do the same. He followed me. The current was very strong, and we had to beat it back with our stout arms, resisting it and pressing forward against it with sturdy courage. But before we reached the point agreed upon, Cæsar's courage gave way and he cried, "Cassius! help me or I shall be drowned." I went to his help and bore him and saved the exhausted Cæsar from being drowned as our great ancestor, Æneas, saved his old father Anchises from the burning city of Troy by carrying him away on his shoulders.

And this man, Cæsar, who showed all the weaknesses of a man, is now regarded as a god, and Cassius is a mere

A wretched creature, and must *bend his body*,[1]
If Cæsar carelessly but nod on him.
He had a fever when he was in Spain,
And when the fit was on him I did mark
How he did shake: 'tis true this *god*[2] did shake:
His coward lips *did from their colour fly*[3]
And that same eye, whose *bend*[4] doth awe the world,
Did lose *his lustre*:[5] I did hear him groan:
Ay, and that tongue of his, that bade the Romans
Mark[6] him, and write his speeches in their books,
Alas, it cried, "Give me some drink, Titinius,"
As a sick girl. Ye gods, it doth amaze me
A man of such a feeble *temper*[7] should
So get the start of[8] the *majestic world*,[9]
And bear the *palm*[10] alone. [*Flourish and shout.*

Brutus. Another general shout!
I do believe that these applauses are
For some new honours that are heap'd on Cæsar.

Cassius. Why, man, he doth *bestride*[11] the narrow world
Like a *Colossus*,[12] and we petty men
Walk under his huge legs, and peep about
To find ourselves dishonourable graves.
Men at some time are masters of their fates:
The fault, dear Brutus, is not in our *stars*[13]
But in ourselves, that we are *underlyings*[14]
'Brutus' and 'Cæsar': what should be in that 'Cæsar?'
Why should that name be sounded more than yours?
Write them together, yours is as fair a name;
Sound them, it doth become the mouth as well;
Weigh them, it is as heavy; *conjure*[15] with 'em.
'Brutus' will start a spirit as soon as 'Cæsar.'
Now, in the names of all the gods at once.
Upon what meat doth this our Cæsar feed,

1. make a reverence
2. Cæsar (ironically)
3. turned pale
4. frown
5. its sparkle
6. note him with awe
7. temperament
8. outpace
9. the great Roman Empire
10. the credit of victory
11. stand with legs apart
12. the famous gigantic statue of Rhodes
13. luck
14. inferiors
15. use them as spells to call up spirits with

nobody who must bow low before Cæsar, if Cæsar is but so condescending as to throw a careless nod at him.

When he was in Spain he had fever and when the ague fit was on him I noticed that he was afflicted with the same trembling as other men though the people now regard him as a god; his lips went pale and his eyes which, when turned upon the world, strike terror into it, lost their brightness, he groaned and the same tongue of his which in such boastful accents bade the Roman scribes to make a record of all his acts and words cried as a sick girl, "Give me some drink, Titinius." I really fail to understand how such a weak man should so outstrip all mankind and carry off the prize.

[*Flourish and shout.*

Bru. The people are cheering again. I am very much afraid that these shouts of applause show that people have conferred some new honours upon Cæsar.

Cas. My dear Brutus. Cæsar's ambition is far-reaching. To him this world, which to us is so majestic, is so narrow. We petty men may be said to walk beneath his legs as beneath those of a Colossus and timidly look about as if seeking to find a grave in which we might lie down and hide the dishonour we feel in being so slavish to the will of one man. [*Note.* The point is that we are so slavish that we even dare not hope for an honourable rest after life.]

At one time or another in their lives men can control their destinies; and it is our own fault, Brutus, and not of the stars under which we were born, that we are slaves and contented to be so, not endeavouring to raise ourselves. Compare the names of Brutus and Cæsar. What can there possibly be in the name of Cæsar that it should be on the lips of all and while yours is hardly ever mentioned? If both the names are written down yours looks as well as his. If they are pronounced one is as pleasing in sound as the other. They both have the same number of letters and if they are used as a spell to evoke a spirit, one would arouse it as well

That he is grown so great? *Age*[1] thou art sham'd!
Rome, thou hast lost the *breed of noble bloods*![2]
When went there by an age, since the great flood,
But it was fam'd with more than with one man?
When could they say, till now, that talk'd of Rome,
That her wide walls encompass'd but one man?
Now is it Rome indeed, and room enough,
When there is in it but one only man.
O, you and I have heard our fathers say,
There was a Brutus once that would have *brook'd*[3]
The *eternal devil*[4] to *keep his state*[5] in Rome
As easily as a king.

Brutus. That you do love me, I *am nothing jealous*;[6]
What you would work me to, I have some *aim*,[7]
How I have thought of this, and of these times,
I shall *recount*[8] hereafter; for this *present*[9]
I would not, *so*[10] with love I might entreat you,
Be any further mov'd. What you have said,
I will consider; what you have to say,
I will with patience hear; and find a time
Both meet to hear and answer such *high things*.[11]
Till then, my noble friend, *chew*[12] upon this:
Brutus had rather be a villager
Than to *repute*[13] himself a son of Rome
Under these hard conditions as this time
Is like to lay upon us.

Cassius. I am glad,
That my weak words *have struck*[14] but thus much *show*[15]
Of fire from Brutus.

Brutus. The games are done, and Cæsar is returning.

Cassius. As they pass by, pluck Casca by the sleeve;
And he will, after his sour fashion, tell you
What hath proceeded *worthy note*[16] to-day.

1. the present age or generation
2. the race of noble men
3. tolerate
4. *i.e.*, eternally accursed devil
5. hold supreme power
6. not at all doubtful
7. idea
8. relate
9. time
10. if
11. important matters.
12. ponder
13. call
14. excited
15. signs of warmth
16. *i.e.*, worthy of note

as the other. I cannot understand how this man has become so great.

Our generation has been put to shame by such things, and Rome has lost the breed of noble men for which it was so famed. Never since the flood did a single age pass by that was not made famous by a large number of great men ; never before, could those who talked of Rome say that there was only one great man within the extensive walls of Rome. But now it is a Rome in which there is no crowding or jostling, seeing that it contains only one person. Our parents have told us that there was once a Brutus who would as soon have submitted to the perpetual dominion of a demon as to the lasting government of a king.

Bru. As regards your loving me I am in no way doubtful ; and I think I can guess what you want me to do. I shall let you know later on my views on this subject and the present political condition. For the present time I would request you, provided that the love I bear you might persuade you, not to press me for an answer. I shall think about what you have said. I shall hear patiently what you have to add and will also find suitable time for the discussion of these important matters. For the moment I shall say this much that I would much rather live in a village than call myself a Roman citizen. I have to undergo such tyranny and oppression as seem likely to visit us.

Cass. I am glad to find that my poor words have been able to elicit even such signs of warmth, slight as they are, from such a noble person as Brutus.

Bru. The feast is over and Cæsar is coming back.

Cass. As the people go by attract Casca's attention by pulling his sleeve and he will tell us in his sad, cynical way if anything worthy of note happened today.

Re-enter CÆSAR *and his Train*

Brutus. I will do so. But, look you, Cassius,
The angry spot[1] doth glow on Cæsar's brow,
And all the rest look like a chidden *train* :[2]
Calpurnia's cheek is pale ; and Cicero
Looks with such *ferret*[3] and such fiery eyes
As we have seen him in the Capitol,
Being *cross'd*[4] in *conference*[5] by some senators.

Cassius. Casca will tell us what the matter is.

Cæsar. Antonius !

Antony. Cæsar ?

Cæsar. Let me have men about me that are fat ;
Sleek-headed men, and such as sleep o' nights :
Yond Cassius has a lean and hungry look ;
He thinks too much : such men are dangerous.

Antony. Fear him not, Cæsar ; he's not dangerous ;
He is a noble Roman, and *well given*[6]

Cæsar. Would he were fatter !—but I fear him not :
Yet if my name were liable to fear,
I do not know the man I should avoid
So soon as that *spare*[7] Cassius. He reads much ;
He is a great observer, and he looks
Quite through the deeds of men ; he loves no plays,
As thou dost, Antony ; he hears no music :
Seldom he smiles, and smiles in such a *sort*[8]
As if he mock'd himself, and scorn'd his spirit
That could be mov'd to smile at any thing.
Such men as he be never at heart's ease
Whiles[9] they behold a greater than themselves ;
And therefore are they very dangerous.
I rather tell thee what *is to be fear'd*[10]
Than what I fear ; for always I am *Cæsar.*[11]
Come on my right hand, for this ear is deaf,

1. flush of anger
2. servants following the master
3. red and small
4. opposed
5. debate
6. of a good disposition
7. thin and lean
8. way
9. whilst
10. ought to be feared
11. (who is too great to fear)

Re-enter CÆSAR *and his Train*

Bru. I shall do so. But do you see, Cassius, that Cæsar's face is flushed showing that he is angry and all the people following him look like so many servants following a master who has just been scolding them. Calpurnia is looking very pale and Cicero's eyes are red like the eyes of a ferret. He is looking as we have often seen him in the Senate House when baffled by his fellow legislators.

Cass. We shall know all about it from Casca.

Cæs. Antony!

Ant. Yes Cæsar?

Cæs. I want to have about me only those men who are fat with smooth-combed hair and who sleep at night. Cassius there has a pale, half-starved and keen look. He seems to have grown thin with too much thinking. Such men are dangerous and to be feared.

Ant. Do not be afraid of him, Cæsar. There is no danger in him. He is of gentle birth and well disposed towards us.

Cæs. I am not afraid of him. Still I wish he were not so thin. Yet if I, who bear the name renowned throughout the world, knew what fear was, there is no man whom I should so much fear as that lean fellow Cassius. He is given to study, he observes everything; and his keen mental vision pierces beneath the surface of actions and discovers their real purport and object. He is not gamesome as you are, Antony; he has no ear for music; he does not smile and even when he does it is in a cynical way as if he hated himself for being weak enough to give way to so childish an emotion. Such men are most unhappy when they see one greater than themselves and that is why they are so dangerous. Of course I am not telling you what I fear but what is to be generally regarded with fear, for I am always Cæsar and therefore incapable of fear. Come to my right

And tell me truly what thou think'st of him.

[*Sennet. Exeunt Cæsar and all his Train, except Casca.*]

Casca. You pull'd me by the cloak; would you speak with me?

Brutus. Ay, Casca; tell us what hath chanc'd to-day,
That Cæsar looks so sad.

Casca. Why, you were with him, were you not? 218

Brutus. I should not, then ask Casca what had chanc'd.

Casca. Why, there was a crown offered him; and being offered him, he put it by with the back of his hand, *thus*[1] and then the people fell a-shouting.

Brutus. What was the second noise for?

Casca. Why, for that too.

Cassius. They shouted thrice: what was the last cry for?

Casca. Why, for that too.

Brutus. Was the crown offered him thrice?

Casca. Ay, *marry*,[2] was't, and he put it by thrice, every time *gentler than other*;[3] and at every putting-by mine honest neighbours shouted. 231

Cassius. Who offered him the crown?

Casca. Why, Antony.

Brutus. Tell us *the manner of it*,[4] gentle Casca.

Casca. I can as well be hanged as tell the manner of it: it was mere foolery; I did not mark it. I saw Mark Antony offer him a crown;—yet 'twas not a crown *neither*,[5] 'twas one of these coronets;—and, as I told you, he put it by once: but, for all that, to my thinking, he would *fain*[6] have had it. Then he offered it to him again; then he put it by again; but, to my thinking, he was very *loth*[7] to lay his fingers off it. And then he offered it the third time; he put it the third time by: and still as he refused it, the *rabblement*[8] shouted, and clapped their *chopped*[9]

1. (makes a gesture)
2. a kind of oath
3. less willingly than before
4. how it happened
5. either
6. gladly
7. unwilling
8. the mob
9. with cracks in the skin

hand side for my left ear is deaf and tell me what you think about Cassius.

[*Sennet. Exeunt Cæsar and all his Train, except Casca.*

Casca. You caught hold of my cloak ? Do you want to speak to me ?

Bru. Yes, Casca, tell us what happened to-day that Cæsar is looking so serious.

Casca. Well, you were there, weren't you ?

Bru. If I had been there, it would not be necessary for me to ask the question.

Casca. Well, then, a crown was offered to him and he declined it by a motion of his hand—thus (imitating Cæsar's gesture) and then the people began to shout.

Bru. But they shouted again. What was that for ?

Casca. It was also for that.

Cass. But they shouted three times. Why did they shout the last time ?

Casca. Well, that was also for the same.

Bru. Was he offered the crown three times ?

Casca. Yes, it was offered to him three times and he declined it three times, each time showing his reluctance to accept it and every time he refused it people cheered him loudly.

Cass. Who offered him the crown ?

Casca. Antony, of course.

Bru. Tell us how it was all done.

Casca. I could not possibly tell how it happened. It was only a stupid show ; I did not take any notice of it. I saw Mark Antony give Cæsar a crown—it was not even a real crown—but a coronet—a laurel wreath—and I have already told you, he declined it. But it appeared to me that he would have gladly had it. Antony presented him the crown a second time and he declined it again, but again it seemed to me that he was unwilling to take his hands off it. Then the crown was offered to him for the third time, and a third time Cæsar declined it, and every time he declined the mob shouted and clapped their hands that had been cut and roughened by toil and exposure to cold, they threw

hands, and threw up their *sweaty*[1] nightcaps, and uttered such a deal of *stinking*[2] breath because Cæsar refused the crown, that it had almost choked Cæsar ; for he swooned, and fell down at it : and for mine own part, I durst not laugh, for fear of opening my lips and receiving the bad air.

Cassius. But, soft, I pray you : what did Cæsar swoon ?

Casca. He fell down in the market-place, and foamed at mouth, and was speechless.

Brutus. 'Tis very like ; he hath the *falling sickness.*[3]

Cassius. No, Cæsar hath it not : but you, and I, and honest Casca, we have the *falling sickness.*[4]

Casca. I know not what you mean by that ; but, I am sure, Cæsar fell down. If the *tag-rag people*[5] did not clap him and hiss him according as he pleased and displeased them, as they use to do the players in the theatre, I am no true man.

Brutus. What, said he when he came unto himself ?

Casca. Marry, before he fell down, when he perceived the common herd was glad he refused the crown *he plucked me ope*[6] *his doublet,*[7] and offered them his throat to cut :—*an*[8] I had been a man of any *occupation,*[9] if I would not have taken him *at a word,*[10] I would I might go to hell among the rogues :—and so he fell. When he came to himself again, he said, If he had done or said any thing amiss, he desired their *worships*[11] *to think it was his infirmity.*[12] Three or four wenches, where I stood, cried, "Alas, good soul !" and forgave him with all their hearts : but there's no heed to be taken of them ; if Cæsar had stabbed their mothers, they would have done no less.

Brutus. And after that, he came, thus sad, away ?

Casca. Ay.

Cassius. Did Cicero say any thing ?

Casca. Ay, he spoke Greek.

1. greasy with sweat
2. foul
3. epilepsy, a disease
4. the degraded habit of prostrating before others
5. the commoners, the mob
6. open
7. jacket worn by Elizabethans
8. if
9. trade (speaks contemptuously)
10. at his word
11. honours (ironically)
12. old age or illness

their greasy night-caps into the air, and from their lungs gave out so large an amount of foul air by shouting that Cæsar was nearly suffocated and fell down in a fit. I was myself afraid of opening my mouth to laugh for I was afraid of taking in the poisoned air.

Cass. But wait a bit. Did you say Cæsar swooned?

Casca. He fell down at the Forum and foamed at the mouth and could not speak.

Bru. This may be so—he does suffer from epilepsy.

Cass. No, Cæsar does not suffer from this falling disease, it is you and I and honest Casca who really have this disease. (Using the word in a figurative sense, a sickness which has caused us to fall so low and humble ourselves in the dust before Cæsar).

Casca. I do not quite follow what you say; but I am sure Cæsar did fall down, and the mob applauded him when he did something that pleased them or hissed him when he annoyed them, as they do the actors on the stage. If this be not true you need never again believe my word.

Bru. What did he say when he recovered his senses?

Casca. By Mary, before he fainted away, when he found that the mob were happy that he had declined the crown, he bared his bosom and asked the people to cut his throat. Had I been a mechanic, one of the plebeians, and a practical man I would have certainly taken him at his word and cut his throat. But to come back to the subject —then he fainted. And as soon as he recovered he begged that if he had displeased them either by word or action they should think that it was not intentional but merely due to the infirmity to which he was subject. Many women standing near me cried out, "Poor fellow!" and said that they were prepared to forgive him everything readily and fully. But it is no use paying any attention to what they said for they would have said the same if he had killed their mothers.

Bru. And was it after this that he came away looking so serious.

Casca. Yes.

Cass. Did Cicero say anything?

Casca. Yes he said something in Greek.

Cassius. To what effect?

Casca. Nay, an I tell you that, I'll ne'r look you i' the face again : but those that understood him smiled at one another, and shook their heads; but, for mine own part, it was *Greek*[1] to me. I could tell you more news too : Marullus and Flavius, for pulling scarfs off Cæsar's images, are *put to silence.*[2] Fare you well. There was more foolery yet, if I could remember it.

Cassius. Will you *sup*[3] with me to-night, Casca?

Casca. No, I am *promised forth.*[4]

Cassius. Will you dine with me to-morrow?

Casca. Ay, if I be alive and your mind hold, and your dinner worth the eating.

Cassius. Good ; I will expect you.

Casca. Do so : farewell, both. [*Exit.*

Brutus. What a *blunt*[5] fellow is this grown to be :
He was *quick mettle*[6] when he went to school.

Cassius. So is he now, in execution
Of any bold or noble enterprise,
However he puts on this *tardy form.*[7]
This rudeness is a *sauce*[8] to his good wit,
Which gives men *stomach*[9] to digest his words
With better appetite.

Brutus. And so it is. For this time I will leave you :
To-morrow, if you please to speak with me,
I will come home to you ; or, if you will,
Come home to me, and I will wait for you.

Cassius. I will do so : till then, think of the world. [*Exit Brutus.*
Well, Brutus, thou art noble ; yet, I see,
Thy honourable *metal*[10] may be *wrought*[11]
From that it is dispos'd :[12] therefore 'tis meet
That noble minds keep ever with their likes ;

1. unintelligible
2. snubbed or dismissed
3. dine
4. engaged already
5. dull, stupid
6. full of spirits
7. appearance of slowness
8. piquancy or zest
9. digestive power, hence willingness
10. nature
11. transformed
12. from its true disposition

Cass. What was the drift of it ?

Casca. Nothing will persuade me to tell you, for I could not tell you without telling a lie, which I should be ashamed to do ; but those who understood his speech nodded and smiled but so far as I am concerned it was completely unintelligible to me. But I have more news to tell you. Marullus and Flavius have been dismissed for disrobing the statues of Cæsar. Goodbye ; there were a few more stupid things, but I do not remember them.

Cass. Casca, will you dine with me to-night ?

Casca. I have already made an engagement to sup with a friend.

Cass. What about dining with me to-morrow ?

Casca. Yes, I shall, if I live and you do not change your mind and your food be worth eating. [*Exit.*

Cass. Well, it is settled then. I shall expect you to-morrow.

Casca. Yes, do expect me. Till then adieu to you both.

Bru. Casca has grown to be a dull and unintelligent fellow. In his school days he showed himself to be of a quick and ready intelligence.

Cass. So he is even now if you entrust him with a brave or daring deed ; though he may now affect this sluggishness and dullness of character. Really speaking this roughness of manner is but something which gives additional zest and piquancy to his caustic wit and so makes it more enjoyable to those who listen to him.

Bru. Yes, you are right ; this is so. For the present I bid you goodbye. To-morrow, if it is your pleasure to discuss this point with me further I shall come to your house, or if you like you may come to mine and I shall look forward to seeing you eagerly.

Cass. Very well, I shall come to your house ; in the meanwhile think about the state of things in which we live.
[*Exit Brutus.*

Well, Brutus, you are indeed a most noble and honourable man. Yet I see from what has passed in conversation between us that your nature, honourable as it is, may be twisted from that to which it is inclined. It is therefore well that noble minds should always have as their compa-

For who so firm that cannot be *seduc'd* ?[1]
Cæsar doth *bear me hard* :[2] but he loves Brutus :
If I were Brutus now, and *he*[3] were Cassius,
He[4] should not *humour me*.[5] I will this night,
In several *hands*,[6] in at his windows throw,
As if they came from several citizens,
Writings all tending to the great opinion
That Rome holds of his name ; wherein *obscurely*[7]
Cæsar's ambition shall be *glanced at* :[8]
And after this let Cæsar seat him sure ;
For we will shake him, or worse days endure.
[*Exit*.

SCENE III. *A street*

Thunder and lightning. Enter, from opposite sides, CASCA, *with his sword drawn, and* CICERO.

Cicero. Good even, Casca : brought you Cæsar home ?
Why are you breathless ? and why stare you so ?

Casca. Are not you mov'd, when all *the sway of earth*[9]
Shakes like a thing unfirm ? O Cicero,
I have seen tempests, when the *scolding*[10] winds
Have *riv'd*[11] the knotty oaks ; and I have seen
The ambitious ocean swell and rage and foam,
To be exalted with the threatening clouds :
But never till to-night, never till now,
Did I go through a tempest dropping fire.
Either there is a civil strife in heaven ;
Or else the world, too *saucy*[12] with the gods,
Incenses[13] them to send destruction.

Cicero. Why, saw you any thing more wonderful ?

Casca. A common slave—you know him well by sight—
Help up his left hand, which did flame and burn

1. mislead
2. bear ill-will against me
3. *i.e.*, Brutus
4. either Brutus or Cæsar
5. take hold of my affections
6. hand-writings
7. indirectly;
8. hinted at
9. steady-moving earth
10. furious
11. cleft
12. insolent
13. provokes

nions only those who are like themselves; for there is nobody on this earth so constant that he cannot be led astray. Cæsar dislikes me bitterly, but he loves Brutus; if I were Brutus (and loved by Cæsar) and Brutus were Cassius (and disliked by Cæsar) he should not so easily turn and twist me, as I do him by working upon his high-minded fancies. This very night I shall arrange to have a few letters thrown into his room, all in different handwritings, as if they were written by different people. The purport of them all shall be the high estimation in which Rome holds Brutus. And in these writings Cæsar's ambition shall be darkly hinted at. After this let Cæsar keep a firm hold of the position that he now occupies for we must bring him down or be prepared for worse days for ourselves.

SCENE III

A street.

Thunder and lightning. Enter from opposite sides, CASCA *with his sword drawn, and* CICERO.

Cicero. Good evening, Casca. Did you conduct Cæsar to his house? Why are you out of breath? And why do you look so scared?

Casca. Aren't you afraid when the whole earth in its every movement rocks and trembles like a thing which has no firm basis. Oh Cicero, I have seen storms that have torn and split even the strongest of oak trees and have seen the foamy and stormy sea-waves roar and rise mountains high. But never before have I seen a storm showering down not rain or hail, but fire. Either the gods are fighting among themselves or the over-weening insolence of men has provoked the gods to destroy the earth thus.

Cic. Did you see anything more wonderful than what you have already mentioned?

Casca. I saw an ordinary slave—one who is quite well known to you. He held up his hand and it burned and

Like twenty torches join'd; and yet his hand,
Not *sensible of*[1] fire, remain'd unscorch'd.
Besides—I ha' not since put up my sword—
Against the Capitol I met a lion,
Who glar'd upon me, and went *surly*[2] by,
Without annoying me: and there were *drawn*
Upon a heap[3] a hundred *ghastly*[4] women,
Transformed with their fear; who swore they saw
Men all in fire walk up and down the streets.
And yesterday the *bird of night*[5] did sit
Even at noonday upon the market-place,
Hooting and shrieking. When these *prodigies*[6]
Do so conjointly meet, let not men say,
"These are their reasons; they are natural;"
For, I believe, they are *portentous*[7] things
Unto the *climate*[8] that they point upon.

Cicero. Indeed, it is a *strange-disposed time*:[9]
But men may *construe*[10] things *after their fashion*,[11]
Clean from[12] the purpose of the things themselves.
Comes Cæsar to the Capitol to-morrow?

Casca. He doth: for he did bid Antonius
Send word to you he would be there to-morrow.

Cicero. Good night, then, Casca: this disturbed sky
Is not *to*[13] walk in.

Casca. Farewell, Cicero. [*Exit Cicero.*

Enter CASSIUS

Cassius. Who's there?

Casca. A Roman.

Cassius. Casca, by your voice.

Casca. Your ear is good. Cassius, *what*[14] night is this!

Cassius. A very pleasing night to honest men.

Casca. Who ever knew the heavens *menace*[15] so?

1. sensitive to
2. showing contemptuous indifference
3. all crowded together
4. deathly pale
5. owl
6. omens
7. foreboding evil
8. country
9. times of a strange nature
10. interpret
11. in their own way
12. quite different from
13. fit to
14. what a
15. threaten

flamed like a number of torches burning together ; and yet his hand remained unsinged as if it did not feel any heat. Only a minute or two ago—I have hardly had time since it happened to sheath my sword—I saw a lion opposite the Capitol. It looked at me angrily, but went away sullenly without doing me any injury. Besides, there stood closely huddled together a hundred terror-stricken women pale with terror ; they swore that they had seen men entirely enveloped in flames walk up and down the streets. Yesterday an owl was heard uttering cries at broad noon in the Forum. When so many monstrous signs occur together they needs must indicate something terrible about to happen. Men cannot account for these things nor can they say that they proceed from perfectly natural causes, for I believe that these forbode ruin for the country in which they occur.

Cic. Really these are most strange times ; but men may interpret them in their own way and may arrive at conclusions entirely contrary to that which the things themselves purported. Is Cæsar coming to the Senate House to-morrow ?

Casca. Yes he is, for he asked Antony to inform you that he would be there to-morrow.

Cic. Good night then. Casca, a night so disturbed as this is not fit to walk in.

Casca. Farewell Cicero. [*Exit Cicero.*

Enter CASSIUS

Cass. Who is there ?

Casca. A Roman.

Cass. You are Casca. I know you by your voice.

Casca. You certainly have correct ear, Cassius, what an awful night is this ?

Cass. Those who are honest need have no fear of it.

Casca. I do not think that the Heavens have been so threatening ever before.

Cass. Those that have known the earth so full of faults.
For my part, I have walk'd about the streets,
Submitting[1] me unto the perilous night;
And thus *unbraced*,[2] Casca, as you see,
Have *bar'd*[3] my bosom to the *thunder-stone*:[4]
And when the *cross blue lightning*[5] seem'd to open
The breast of heaven, I did present myself
Even in the aim and very flash of it.

Casca. But wherefore did you so much *tempt*[6] the heavens?
It is the *part*[7] of men to fear and tremble,
When the most mighty gods by tokens send
Such dreadful *heralds*[8] to astonish us.

Cassius. You are dull, Casca; and those sparks of life
That should be in a Roman you do want,
Or else you use not. You look pale, and gaze,
And *put on*[9] fear, and *cast yourself in*[10] wonder,
To see the strange impatience of the heavens:
But if you would consider the true cause
Why all these fires, why all these gliding ghosts,
Why birds and beasts *from quality and kind*,[11]
Why old men fool and children calculate,
Why all these things change from their *ordinance*[12]
Their natures and *pre-formed*[13] faculties
To *monstrous*[14] quality;—why, you shall find
That heaven hath infus'd them with these spirits,
To make them instruments of fear and warning
Unto some *monstrous state*.[15]
Now could I, Casca, name to thee a man
Most like this dreadful night,
That thunders, lightens, opens graves, and roars
As doth the lion in the Capitol,—
A man no mightier than thyself or me
In personal action; yet *prodigious*[16] grown,
And fearful, as these strange *eruptions*[17] are.

1. exposing myself to
2. with doublet open in front
3. uncovered
4. thunder-bolt
5. forked lightning
6. provoke the wrath of
7. duty
8. fore-runners
9. assume
10. throw yourself in a state of
11. contrary to their natural behaviour
12. laws
13. inherent
14. fearfully abnormal
15. unnatural state of things
16. dangerously dominant
17. outbreaks or freaks of nature

Cass. But never before has such wickedness been known in the world as now. So far as I am concerned I have been walking up and down the streets and have not tried to protect myself from the dangers of the night. I have unfastened my doublet across the breast, Casca, as you can see and have exposed myself to the thunderbolt, standing right in the path of its flashes.

Casca. But why do you thus expose yourself? When we see such dreadful fore-runners of the wrath of God that is about to fall upon us it is our duty to tremble with reverent fear.

Cass. Casca, you are either dull or lack those quick perceptions which all Romans possess, or if you really possess them you do not turn them to such use as you should. You look pale and show all other signs of fear, you are lost in wonder at the sight of these portents that clearly indicate that gods can no longer tolerate the existing state of things on earth. Yet, if you want to know the true reason of all these strange things—why fire rains on us, why men and women all in flames move like ghosts up and down the streets, why birds and animals act contrary to their nature, why old men usually staid and serious act like fools, and children usually careless show wisdom which is generally thought to be beyond their years and calculate and practise prudence, why all these things behave differently to that which they were intended to do by nature—if you want to know the true reason of all these things you will see that gods have brought about these abnormalities so that they may fill man's mind with fear and serve as terrible suggestions of some disaster for which we should be prepared. Casca, I could tell you of a man who resembles this terrible night very much—a man who fills men's hearts with fear, who roars in the Capitol as doth the lion (*i.e.*, who is proud and haughty even in the Senate House), one who enables the ghosts of the dead to walk the earth, a man who after all is no better than you or I, but who has grown so portentous in the power which he has engrossed in himself, and which indicates some evil about to fall upon the state. So that he is to be feared as much as these unnatural phenomena.

Casca. 'Tis Cæsar that you mean; is it not Cassius?

Cassius. Let it be who it is: for Romans now
Have *thews*[1] and limbs like to their ancestors;
But, *woe the while*[2] our fathers' minds are dead,
And we are govern'd with our mothers' spirits;
Our *yoke*[3] and *sufferance*[4] show us womanish.

Casca. Indeed, they say the senators to-morrow
Mean to establish Cæsar as a king;
And he shall wear his crown by sea and land,
In every place, save here in Italy.

Cassius. I know *where I will wear this dagger*,[5] then;
Cassius from *bondage*[6] will deliver Cassius:
Therein[7] ye gods, you make the weak most strong;
Therein, ye gods, you tyrants do defeat:
Nor stony tower, nor walls of beaten brass,
Nor airless dungeon, nor strong links of iron,
Can be retentive[8] to the strength of spirit;
But life, being weary of these worldly bars,
Never lacks power to *dismiss*[9] itself
If I know this, know all the world besides,
That part of tyranny that I do bear
I can shake off at pleasure. [*Thunder still.*

Casca. So can I:
So every bondman in his own hand bears
The power to cancel his captivity.

Cassius. And why should Cæsar be a tyrant, then?
Poor man! I know he would not be a wolf,
But that he sees the Romans are but sheep:
He were no lion, were not Romans *hinds*[10]
Those that with haste will make a mighty fire
Begin it with weak straws: what *trash*[11] is Rome,

1. muscles
2. alas for times
3. servile state
4. unbecoming tolerance
5. *i.e.*, how to kill myself with it
6. slavery
7. *i.e.*, in their capacity to put an end to their life
8. can hold back
9. free
10. mere boors
11. worthless stuff

Casca. I believe you are referring to Cæsar, are you not?

Cass. I am not going to mention any names. No doubt the people of Rome still possess muscles and limbs as were possessed by their forefathers, but they have not inherited from them their independent spirit or they would not have so readily submitted to oppressions that we find everywhere. Alas for the present time! the wills that guide our bodies are weak and womanish.

Casca. You are not wrong. I believe for I have heard it said that the Senators intend investing Cæsar with the royal power and that he is to be king over the whole Empire except here in Italy (where, since the expulsion of the Tarquins monarchy was a thing forbidden).

Cass. In that case I know where I shall wear my dagger (*i.e.*, instead of wearing his dagger in its sheath by his side he will sheath it in his heart). Cassius will liberate Cassius from slavery (*i.e.*, by committing suicide). Thus by giving them the power to free themselves from bondage the gods make the weak strong and thus despots and oppressors are deprived of their due. A spirit that is determined to be free cannot be confined by anything in this world—not even by strong built towers of stone, nor by walls of brass hammered into the greatest hardness and solidity, not by cells that do not let in any air, nor by iron chains. But a man who is sick of this life can at once take his own life and nothing can stop him from doing so. I know this and I openly declare to the rest of mankind that it is within my power to get rid of oppression and slavery under which I live, at any time I like.

Casca. I can also rid myself of my share of slavery and so can every slave set himself at liberty by killing himself.

Cass. If that is the case why should Cæsar be a despot? (*i.e.*, Cæsar would not be a despot and tryant if he knew that men were ready and able as we are to free themselves by death). Still he has my sympathies for he would not be so cruel if he knew Romans were not so *cruel* as we are. He knows that they do not possess my spirit—that is why he tries to overawe them. Those that are in a hurry to kindle a mighty blaze, lay its foundation with weak straws, which quickly ignite; and so Cæsar, anxious to

What rubbish, and what *offal*,[1] when it serves
For the base matter to illuminate
So vile a thing as Cæsar ! But, O grief,
Where hast thou led me ? I perhaps speak this
Before a willing bondman : then I know
My answer must be made ; but I am arm'd,
And dangers are to me *indifferent*.[2]

Casca. You speak to Casca ; and to such a man
That is no *fleering tell-tale*.[3] Hold, my hand :
Be *factious*[4] for redress of all these griefs ;
And I will set this foot of mine as far
As who goes farthest.

Cassius. There's a bargain made.
Now know you, Casca, I have mov'd already
Some certain of the noblest-minded Romans
To undergo with me an enterprise
Of honourable-dangerous consequences ;[5]
And I do know, *by this*[6] they stay for me
In Pompey's porch : for now this fearful night,
There is no stir or walking in the streets ;
And the *complexion*[7] of the *element*[8]
In favour's[9] like the work we have in hand,
Most bloody, fiery, and most terrible.

Casca. *Stand close*[10] awhile for here comes one in haste.

Cassius. 'Tis Cinna—I do know him by his gait ;
He is a friend.

Enter CINNA

Cinna, where haste you so ?

Cinna. To find out you. Who s that ? Metellus Cimber ?

Cassius. No, it is Casca ; one *incorporate*.[11]
To our attempts. Am I not stay'd for, Cinna ?

1. rubbish, refuse
2. of no importance
3. a mean backbiter
4. active
5. dangerous but honourable with regard to its consequences
6. by now
7. sky
8. general appearance
9. in appearance
10. keep concealed
11. closely united with

shine forth in all his splendour, makes use of us as fitting materials for kindling the flame of his glory. What utterly worthless stuff must Rome be when it serves no better purpose than to supply material to set ablaze the glory of such a poor and insignificant creature as Cæsar! But I am sorry—probably, moved by grief, I have been led to utter these words unguardedly in the presence of one of those who cheerfully wear their fetter and voluntarily accept their slavery. In that case I know I shall have to answer for what I have said. But I do not care, no danger can do me any harm for I am armed (with the power of suicide).

Casca. You must know that you are talking to Casca—one who is not given to lightly repeating to others what he hears from one. Let me give my hand as a pledge of good faith. I am quite willing and ready to be one of you in any enterprise which you may undertake in order to obtain redress of the grievances from which we suffer; and I shall be behind no one in my efforts to second you.

Cass. We strike an agreement about it then. I am not afraid to tell you now, Casca, that I have already stirred up some of the most honourable citizens of Rome to join me in an enterprise, the result of which, though honourable, would be dangerous. By this time they must be waiting for me in Pompey's theatre. On such a night as this there is no busy movement, there are no people walking about in the streets. The dreadfulness of the weather with its accompaniments of fire and blood suits the work that we have taken in hand.

Casca. Keep concealed and make no noise, for some one is coming hurriedly.

Cas. Oh it is only Cinna. I can recognise him by his manner of walking. He is one of us.

Enter CINNA

Cinna, where are you going in such a haste?

Cin. I am looking for you. Is that Metellus Cimber who is with you?

Cass. No, it is Casca; one of our body, one united with us in our enterprise. His name is Casca. Are they not waiting for me, Cinna?

Cinna. I am glad on't. What a fearful night is this!
There's two or three of us have seen strange sights.

Cassius. Am I not stay'd for? tell me.

Cinna. Yes, you are—
O, Cassius, if you could
But win the noble Brutus to our party—

Cassius. Be you content: good Cinna, take this paper,
And look you lay it in the *prætor's*[1] chair,
Where Brutus may but find it; and throw this
In at his window; set this up with wax
Upon old Brutus' statue: all this done,
Repair to Pompey's porch, where you shall find us.
Is Decius Brutus and Trebonius there?

Cinna. All but Metellus Cimber; and he's gone
To seek you at your house. Well, I will *hie*[2]
And so *bestow*[3] these papers as you bade me.

Cassius. That done, repair to Pompey's theatre. [*Exit Cinna.*
Come, Casca, you and I will yet, ere day,
See Brutus at his house: three parts of him
Is ours already; and the man entire,
Upon the next encounter, yields him ours.

Casca. O, he sits high in all the people's hearts:
And that which would appear offence in us,
His *countenance*,[4] like richest *alchemy*,[5]
Will change to virtue and worthiness.

Cass. Him, and his worth, and our great need of him,
You have right well *conceited*.[6] Let us go,
For it is after midnight, and ere day
We will awake him and be sure of him. [*Exeunt.*

1. magisterial
2. hurry
3. dispose of
4. approval
5. that which changes base metals into gold
6. judged

Cin. I am glad to know this. It is a very dreadful night. A few of us have witnessed strange phenomena.

Cass. Are they not waiting for me? Do tell me.

Cin. Yes they are, Oh Cassius. I wish you could persuade the high-souled Brutus to join us.

Cass. Do not worry yourself on that account. Good Cinna, take this paper and see that you lay it on the magisterial bench where Brutus cannot but find it; this paper you should throw into his room, and this you should fix upon the statue of Lucius Junius Brutus. When you have done this, come to the portico of Pompey's theatre where we shall be waiting for you. Are Decius Brutus and Trebonius there?

Cin. All are there except Metellus Cimber; and he has gone to look for you at your house. Well, I shall hasten and dispose of these papers, as you have directed me to do.

Cass. Having done this come back to Pompey's theatre. [*Exit Cinna.*

Now Casca, before it is day let us call on Brutus. We have almost won him over to our project already, and the next time we meet and talk with him we shall complete our conquest.

Casca. O, he is respected by everybody and popular and what might appear wrong on our part will appear most honourable and praiseworthy if he gave us his moral support.

Cas. You have quite rightly estimated his worth and our need of his support. Come along, it is past midnight and before it is day we will rouse him from sleep and make sure that he is won over to our cause. [*Exeunt.*

ACT II.

SCENE I. *Rome.* BRUTUS'S *Orchard*

Enter BRUTUS

Brutus. What, Lucius, ho!—
I cannot, by the *progress*[1] of the stars,
Give guess how near to day.—Lucius, I say!—
I would it were my fault to sleep so soundly.—
When, Lucius, when? awake, I say! what, Lucius!

Enter LUCIUS

Lucius. Call'd you, my lord?

Brutus. Get me a *taper*[2] in my *study*,[3] Lucius:
When it is lighted, come and call me here.

Lucius. I will, my lord. [*Exit.*

Brutus. It must be by his death: and, for my part,
I know no personal cause to *spurn at*[4] him,
But for the *general*.[5] He would be crown'd:—
How that my change his nature, there's the question:
It is the bright day that brings forth the adder:
And that *craves wary walking*.[6] Crown him?—that;—
And then, I grant, we put a sting in him,
That at his will he may do danger with.
The abuse of greatness is, when it disjoins
Remorse[7] from power: and, to speak truth of Cæsar,
I have not known when his *affections*[8] *sway'd*[9]
More than his reason. But 'tis a common proof,
That lowliness is young ambition's ladder;
Whereto the climber-upward turns his face;
But when he once attains the upmost *round*,[10]
He then unto the ladder turns his back,

1. movement
2. candle
3. study-room
4. hate
5. *i.e.*, the general cause or people
6. demands careful walking
7. pity
8. passions
9. ruled over
10. step

ACT II

SCENE I

Rome. The Garden of BRUTUS

Enter BRUTUS

Bru. Lucius! Come here. I cannot, by the progress that the constellations have made towards setting, conjecture how near it is to daytime. Lucius, I say, where are you?—I wish I could be reproached for sleeping too soundly. How long am I to wait for you, Lucius, awake! come! What is the matter Lucius?

Enter LUCIUS

Luc. Did you call, sir?

Bru. Get a candle lighted for me in my study, Lucius, and come and let me know as soon as you have done so.

Luc. Very well, sir. [*Exit.*

Bru. The only way in which Rome can regain freedom is by his death (*i.e.*, Cæsar's). Personally, of course, I know no cause why I should bear a grudge against him, except for the sake of the people at large. It is clear that he is aiming at the Crown and the question that we have to consider is: What effect his being crowned might have upon his nature. The snake comes out of its hole when the sun is shining and it is then that we must walk about very carefully. It is evident that the people would make him king. Suppose that is done, thereby, I know, we shall give him the power to do us great harm if he be so inclined. The misuse of high position is shown when it dissociates kindly feeling from the possession of power and thus makes the two things incompatible with each other. But to do justice to Cæsar, I do not remember a single occasion when he has allowed his reason to be carried away by his inclinations (*i.e.*, his reason has always had the upper hand over his desires—he has always been governed by his reason. But it is a thing commonly proved that all ambitious people start by being humble, and as soon as they have achieved their ambition they throw off the pretence of humility and

Looks in the clouds, scorning the base degrees
By which he did ascend. So Cæsar may;
Then, lest he may, *prevent*.[1] And, since the quarrel
Will bear no *colour*[2] for the thing he is,
Fashion it thus;[3] that what he is, *augmented*,[4]
Would run to these and these *extremities*:[5]
And therefore think him as a serpent's egg,
Which, hatch'd, would, *as his kind*[6] grow mischievous,
And kill him in the shell.

Re-enter LUCIUS

Lucius. The taper burneth in your closet, sir.
Searching the window for a flint, I found
This paper, thus seal'd up; and, I am sure,
It did not lie there when I went to bed.
[*Gives him the letter.*

Brutus. Get you to bed again; it is not day.
Is not to-morrow, boy, the ides of March?

Lucius. I know not, sir.

Brutus. Look in the calendar, and bring me word.

Lucius. I will, sir. [*Exit.*

Brutus. The *exhalations*[7] whizzing in the air
Give so much light that I may read by them.
[*Opens the letter and reads.*

"Brutus, thou sleep'st: awake, and see thyself.
Shall Rome, &c. Speak, strike, redress!"—
"Brutus, thou sleep'st: awake!"
Such *instigations*[8] have been often dropp'd
Where I have took them up.
"Shall Rome, &c." Thus must I *piece it out*;[9]
Shall Rome stand under one man's awe? What, Rome?
My ancestors did from the streets of Rome
The Tarquin drive, when he was call'd a king.

1. anticipate, forestall him
2. justification
3. take it in this light
4. if increased
5. excesses
6. like those of his species
7. shooting stars
8. papers instigating men
9. complete the sense

behave most arrogantly and with the greatest pride. Cæsar may do the same. Then, for fear he should do so, let us be beforehand with him and stop him. But since we have no cause of complaint against Cæsar now, his character being what it is, let us argue thus, that his present power, if still further increased would go to such and such extreme lengths. Therefore let us regard him dangerous who has in him great potentialities to harm us like a serpent's egg that becomes dangerous as soon as it is hatched; therefore let us destroy him before his power for mischief is developed.

Re-enter LUCIUS

Luc. I have lit the candle in your study, sir. But as I was looking about in the window for a flint, I found this sealed letter. I am sure it was not there when I went to bed. [*Gives him the letter.*

Bru. Well, there is no need for you to sit up any longer. It isn't yet day. To-morrow is the 15th of March —isn't it, boy?

Luc. I don't remember, sir.

Bru. Go and look into the Almanack and come and tell me.

Luc. Very well, sir [*Exit.*

Bru. The meteors flashing across the sky afford sufficient light, so that by it I can read this letter.

[*Opens the letter and reads.*

"Brutus, you are asleep; awake, rouse yourself and become conscious of your powers and capacities. Must Rome etc. Speak, strike, set right the wrong under which Rome is suffering!—"Brutus, you are asleep, awake." Papers instigating me in the way this letter does have been thrown at my window before, where I have picked them up. "Shall Rome etc." In this way I must make sense of it by filling up what is left blank by the words. "Shall Rome stand under one man's awe." What the great, the mighty Rome? One of my ancestors drove the Tarquin from Rome, when, though so little worthy of it, he bore the title

"Speak, strike, redress !" Am I entreated
To speak and strike ? O Rome, I make thee promise,
If the redress will follow *thou receivest*
Thy full petition[1] at the hand of Brutus !

Re-enter LUCIUS

Lucius. Sir, March is wasted fifteen days.
[*Knocking within.*

Brutus. 'Tis good. Go to the gate ; somebody knocks. [*Exit Lucius.*
Since Cassius first did *whet me*[2] against Cæsar,
I have not slept.
Between the acting of a dreadful thing
And the first *motion*,[3] all the *interim*[4] is
Like a *phantasma*[5] or a hideous dream :
The *Genius*[6] and the *mortal instruments*[7]
Are then in council ; and the state of man,
Like to a little kingdom, suffers then
The nature of an *insurrection*[8]

Re-enter LUCIUS

Lucius. Sir, 'tis your brother Cassius at the door,
Who doth desire to see you.
Brutus. Is he alone ?
Lucius. No, sir, there are *moe*[9] with him.
Brutus. Do you know them ?
Lucius. No, sir ; their hats are pluck'd about their ears,
And half their faces buried in their cloaks,
That by no means I may discover them
By any mark of *favour*[10]
Brutus. Let 'em enter. [*Exit Lucius.*
They are the *faction*.[11] O conspiracy,
Sham'st thou to show thy dangerous brow by night,
When evils are most free ? O, then, by day
Where wilt thou find a cavern dark enough
To mask thy monstrous *visage* ?[12] Seek none, conspiracy ;

1. all that you ask
2. sharpened my animosity
3. suggestion
4. interval
5. a terrible day-dream
6. soul
7. bodily powers
8. revolution, mutiny, rebellion
9. more
10. looks
11. party
12. face

of King. "Speak strike, right our wrong." I promise you if the redress which you desire is certain to be the result of my speaking and striking. I shall do all that lies in my power.

Re-enter LUCIUS.

Luc. I find, sir, that tomorrow is the 15th of March.

Bru. That is right. Somebody is knocking at the gate. Go and see who it is. [*Exit Lucius.*

Since the time when Cassius sharpened my animosity against Cæsar I have had no peace or rest. The period that passes between the first suggestion of a dreadful deed and the doing of it is like a terrible day-dream. The rational soul of man and his animal passion are in constant conflict and the whole state of man is paralyzed, as a kingdom is paralyzed when its different constituents are in a state of commotion and agitation.

Re-enter LUCIUS

Luc. The person at the door is your brother-in-law Cassius, and desires to see you.

Bru. Is he alone?

Luc. No, sir, there are a few more people with him.

Bru. Do you know who they are?

Luc. No sir, their hats are pulled down over their ears and their heads are held down so that the collars of their cloaks almost entirely hide them, so that I could not recognize them by any means.

Bru. Show them in. [*Exit Lucius.*

It is obvious that they are the conspirators. O Conspiracy, if you are ashamed to show yourself in your real colours even by night, when evil things are most at large, when you find so much abroad to keep you in countenance, what

Hide it in smiles and *affability*.[1]
For if thou *path*,[2] thy *native semblance*[3] on,
Not *Erebus*[4] itself were dim enough
To hide thee from *prevention*.[5]

Enter CASSIUS, CASCA, DECIUS, CINNA, METELLUS CIMBER, *and* TREBONIUS

Cass. I think we are too *bold*[6] upon your rest:
Good morrow, Brutus; do we trouble you?

Bru. I have been up this hour, awake all night.
Know I these men that come along with you?

Cassius. Yes, every man of them; and no man here
But honours you; and every one doth wish
You had but that opinion of yourself
Which every noble Roman bears of you.
This is Trebonius.

Brutus. He is welcome hither.

Cassius. This, Decius Brutus.

Brutus. He is welcome too.

Cassius. This, Casca; this, Cinna; and this, Metellus Cimber.

Brutus. They are all welcome.—
What watchful *cares*[7] do *interpose*[8] themselves
Betwixt your eyes and night?

Cassius. Shall I entreat a word?

[*Brutus and Cassius whisper.*

Decius. Here lies the east: doth not the day break here?

Casca. No.

Cin. O, pardon, sir, it doth; and you gray lines
That *fret*[9] the clouds are messengers of day.

Casca. You shall confess that you are both deceiv'd.
Here, as I point my sword, the sun arises;
Which is a great way *growing on*[10] the south,
Weighing[11] the youthful season of the year.
Some two months hence, up higher toward the north
He first presents his fire; and the *high east*[12]
Stands, as the Capitol, directly here.

1. amiable manners
2. walk
3. natural looks
4. region of utter darkness
5. detection
6. intruding
7. cares which drive sleep
8. stand between
9. interlaced
10. verging towards
11. considering
12. due east

dark cave will you find in daytime to conceal, as by a mask, the real appearance of your monstrous nature? It would be better for you to seek no such concealment but should mask your looks in smiles and geniality; for if you go about wearing the appearance that properly belongs to you not even the darkness of Erebus will be enough to hide or protect you from being seized upon before you can carry out your designs.

Enter the conspirators, CASSIUS, CASCA, DECIUS, CINNA, METELLUS, CIMBER, and TREBONIUS

Cass. Good morning, Brutus. I am very much afraid that we are intruding upon your night's rest. I hope we are not causing you much inconvenience.

Bru. No, you are not, for I have not at all slept to-night. As a matter of fact I have already been up over an hour. Do I know who your companions are?

Cass. Yes, you know them all fairly well: and all of them hold you in the highest esteem; in fact they all wish that you thought as highly of your capacity and power for good as they do. Let me introduce Trebonius to you.

Bru. You are welcome.

Cass. This is Decius Brutus.

Bru. He too is cordially welcome.

Cass. This is Casca, this is Cinna and this Metellus Cimber.

Bru. They are all welcome. But tell me, what anxieties stand between you and your sleep?

Cass. May I be allowed permission to say a word?

[*Brutus and Cassius whisper.*

Dec. That is where east is. Does not the sun rise there?

Casca. No, I do not think so.

Cin. Pardon me, sir, but it is, and those first streaks of dawn across the sky show that day is approaching.

Casca. Both of you shall have to admit that you are both wrong. The sun will rise there in that direction where I point my sword; and this is as yet a little too far towards the south, considering that the year is still in its youth. About two months later the sun will appear higher up towards the north; and the due east is, like the Capitol, in the exact direction in which I am pointing my sword.

Brutus. Give me your hands all over, one by one.

Cassius. And let us swear our resolution.

Brutus. No, not an oath: if not *the face of men*,[1]
The *sufferance*[2] of our souls, the time's abuse,—
If these be motives weak, break of *betimes*,[3]
And every man hence to his idle bed;
So let *high-sighted*[4] tyranny *range on*,[5]
Till each man drop *by lottery*.[6] But if these,
As I am sure they do, bear fire enough
To kindle cowards, and to steel with valour
The melting spirits of women; then, countrymen,
What need we any spur but our own cause,
To *prick*[7] us to redress? what other bond
Than secret Romans, that have spoke the word,
And will not *palter*?[8] and what other oath
Than honesty to honesty *engag'd*,[9]
That this shall be, or we will fall for it?
Swear priests, and cowards, and men *cautelous*,[10]
Old *feeble carrions*,[11] and such suffering souls
That welcome wrongs; unto bad causes swear
Such creatures as men doubt: but do not stain
The *even*[12] virtue of our enterprise,
Nor the *insuppressive*[13] mettle of our spirits,
To think that or our cause or our performance
Did need an oath; when every drop of blood
That every Roman bears, and nobly bears,
Is guilty of a *several bastardy*,[14]
If he do break the smallest *particle*[15]
Of any promise that hath pass'd from him.

1. *i.e.*, the troubled looks of men
2. torture
3. in good time
4. keen-eyed
5. roam about
6. on his turn
7. rouse
8. shrink duty
9. pledged
10. crafty
11. wretched fellows
12. firm and steady
13. insuppressible
14. distinct illegitimacy
15. fraction

Bru. As an assurance of your good faith and determination give me your hands from first to last, one by one.

Cass. And let us take a solemn oath in confirmation of our determination.

Bru. Not, that is not at all necessary. If the troubled look that men wear, if the torture our souls have undergone, if the abuses which are prevalent in the present state of things—if these, I say, are not enough to bring us and keep us together that we must needs have recourse to an oath, then it would be much better that we break up this party at once and give up the idea of offering any resistance to the tyranny to which we are subject. If the reasons that I have mentioned are insufficient to bind us together let us separate before we take an irrevocable step, let every man hurry home to his bed now not occupied (as it ought to be at this time of the night) and let tyranny with its lofty, supercilious looks, go on unhindered in its course; till each one of us fall a victim to its caprices according as in the lottery of fate his turn may come. But if these causes have in themselves that heat which I am sure they have and which is required to make cowards strong and to inspire even weak women with courage, then, my friends, I do not see that anything else is needed to goad us on to the completion of the task that we have undertaken than the justice of our cause. We have no need of anything else to bind us than the fact that Romans, who may be trusted not to betray a secret, have given their word, and will not be guilty of any shuffling. No, do we require any other assurance than the engagement by which honourable men have bound themselves to honourable men that a certain thing shall be done, or that they will perish in the attempt? Let such people swear as priests and cowards and crafty people, those who are old or wretched fellows without any life or spirit in them, such poor wretches as are so accustomed to be maltreated that they accept injuries without a murmur and almost invite them; let the wicked, unfirm, unsteady men in their purpose swear in their bad causes; but let us not render impure the righteousness of our cause by suggesting that its justice or its execution requires the support of an oath, since no true Roman citizen will

Cassius. But what of Cicero? shall we sound him?
I think he will stand very strong with us.
Casca. Let us not leave him out.
Cinna. No, by no means.
Metellus. O, let us have him; for his silver hairs
Will purchase us a good opinion,
And buy men's voices to commend our deeds
It shall be said, his judgment rul'd our hands,
Our youths and wildness shall no *whit*[1] appear,
But all be buried in his gravity.

Brutus. O, name him not: let us not break with him;
For he will never follow any thing
That other men begin.
Cassius. Then leave him out.
Casca. Indeed he is not fit.

Decius. Shall no man else be touch'd but only Cæsar?

Cassius. Decius, *well urg'd*:[2]—I think it is not *meet*,[3]
Mark Antony, so well belov'd of Cæsar,
Should outlive Cæsar: we shall find of him
A shrewd *contriver*;[4] and, you know, his means,
If he improve them, may well stretch so far
As to annoy us all: which to prevent,
Let Antony and Cæsar fall together.

Brutus. Our course will seem too bloody, Caius Cassius,
To cut the head off and then *hack*[5] the limbs,—
Like wrath in death and envy afterwards;
For Antony is but a limb of Cæsar:
Let us be sacrificers, but not butchers, Caius.
We all stand up against the spirit of Cæsar;
And in the spirit of men there is no blood:

1. degree
2. a wise suggestion
3. proper
4. plotter
5. cut into pieces

ever break the smallest part of a promise that he has made.

Cass. But what shall we do about Cicero? Shall we endeavour to find out what his views are? I think he will throw his whole strength into our cause.

Casca. Let us not leave him out.

Cin. No, he must not be left out.

Met. He must be made to join us. His old age will win for us the good opinion of men and make them think well of us and our actions and get us a good character. It is certain to be said by men that we were executing what his ripe wisdom planned. No one will recognise in the act our youth and wildness, for his well-known gravity will be a cloak under which we shall be sheltered.

Bru. O, do not mention his name. I don't think we should communicate our project to him, for he will never agree to carry out what others plan.

Cass. Then let us leave him out.

Casca. As a matter of fact he is hardly the sort of person to be one of us.

Des. Shall we kill only Cæsar and no one else?

Cass. That is a good suggestion of yours, Decius. I do not think we ought to let Mark Antony, who is so dearly loved by Cæsar after Cæsar is dead. We are certain to find in him a malicious schemer, and you are well aware that the means at his command, if he turn them to the best account for his own purpose, are sufficient to enable him to injure us materially. That such an eventuality may not arise, let both Cæsar and Antony be killed at the same time.

Bru. If we do that we shall be accused of wanton cruelty. After killing him if we kill his followers also we shall be accused of murdering Cæsar in an outburst of passion, and of displaying a malignancy of feeling in condemning his adherents to a similar fate. Our action should resemble the killing of an animal by a priest for purposes of sacrifice than the killing by a butcher for selfish gains. We are in arms against the spirit of Cæsar and in killing a spirit one need not kill the person. I wish therefore that it were possible to kill this spirit of tyranny in Cæsar without killing him.

O that we, then, could come by Cæsar's spirit,
And not *dismember*[1] Cæsar! But, alas,
Cæsar must bleed for it! And, gentle friends,
Let's kill him boldly, but not wrathfully;
Let's *carve*[2] him as a dish fit for the gods,
Not *hew*[3] him as a carcase fit for hounds:
And let our hearts, as subtle masters do,
Stir up their servants to an act of rage,
And after seem to chide 'em. This shall make
Our purpose *necessary*[4] and not envious:
Which so appearing to the common eyes,
We shall be call'd *purgers*,[5] not murderers.
And for Mark Antony, think not of him;
For he can do no more than Cæsar's arm
When Cæsar's head is off.

Cassius. Yet I fear him;
For in the *ingrafted*[6] love he bears to Cæsar—

Brutus. Alas, good Cassius, do not think of him:
If he love Cæsar, all that he can do
Is to himself,—*take thought*[7] and die for Cæsar:
And that were much he should; for he is given
To sports, to *wildness*,[8] and much company.

Trebonius. There is *no fear in him*;[9] let him not die;
For he will live, and laugh at this hereafter.
[*Clock strikes.*

Brutus. Peace! count the clock.

Cassius. The clock hath stricken three.

Trebonius. 'Tis time to part.

Cassius. But it is doubtful yet,
Whether Cæsar will come forth to-day or no;
For he is superstitious grown of late;
Quite from[10] the *main*[11] opinion he held once
Of fantasy, of dreams and ceremonies;
It may be, these apparent *prodigies*,[12]

1. cut his body
2, 3. cut
4. dictated by necessity
5. those who rid the land of evil
6. deep-rooted
7. give way to melancholy
8. fast living
9. nothing to fear in him
10. absolutely different from
11. general
12. omens

But unfortunately Cæsar must die if the spirit of tyranny in him is to be got rid of gentle friends, let us not be bloodthirsty and kill Cæsar as if in a fit of anger, but from a noble resolution. Let us kill him as if we were offering him up as a sacrifice and not as if we were intending to throw his body to dogs to feed on. And as cunning masters often incite their servants to do an act of violence and then, to save their own skin, make a pretence of taking them to task for the act, so let our wills deal with our animal passions. If we act in this way, it will appear that our action was one dictated by necessity, not by any feelings of personal hatred, that we were actuated by feelings of patriotism and not of jealousy. Thus, instead of calling us assassins, people shall look upon us as deliverers of our country. Therefore, I advise that we leave Mark Antony alone, for after the death of Cæsar he will be as powerless as the lifeless limb of Cæsar.

Cass. Inspite of all you have said, I am afraid of him. When you take into consideration the great love he has for Cæsar—

Bru. My dear Cassius, do not think of him at all. If his love for Cæsar is so great, he can do no wrong to any one but himself—he will abandon himself to melancholy and thus die for Cæsar. And this is too much to expect of him, seeing how fond he is of dissipation and riotous living, and his boon companions.

Treb. There is nothing in him to cause us fear him. Let us not kill him, for if he is allowed to live he will before long treat this deed of ours merely as a subject for merriment.

[*Clock strikes.*

Bru. Hush, let us count the strokes of the clock.

Cass. It strikes three.

Treb. Then it is time for us to leave.

Cass. But we do not yet know for certain if Cæsar intends to show himself in public to-day for of late he has been putting faith in supernatural objects and has grown superstitious, which is in opposition to the opinion he once held so strongly in regard to freaks of imagination, dreams and omens. It is just possible that these strange phenomena,

The unaccustom'd terror of this night,
And the persuasion of his *augurers*,[1]
May hold him from the Capitol to-day.

Decius. Never fear that : if he be so resolv'd,
I can *o'ersway*[2] him ; for he loves to hear
That unicorns may be betray'd with trees,
And bears with glasses, elephants with holes,
Lions with *toils*,[3] and men with flatterers :
But when I tell him he hates flatterers,
He says he does,—being then most flattered.
Let me work ;
For I can give his humour the *true bent*,[4]
And I will bring him to the Capitol.

Cassius. Nay, we will all of us be there to fetch him.

Brutus. By the eighth hour : is that the uttermost ?

Cinna. Be that the uttermost, and fail not then.

Metellus. Caius Ligarius doth bear Cæsar hard,
Who *rated*[5] him for speaking well of Pompey :
I wonder none of you have thought of him.

Brutus. Now, good Metellus, go along *by him* :[6]
He loves me well, and I have given him reasons ;
Send him but hither, and I'll *fashion*[7] him.

Cassius. The morning comes upon's : we'll leave you, Brutus :—
And, friends, disperse yourselves : but all remember
What you have said, and show yourselves true Romans.

Brutus. Good gentlemen, look fresh and merrily ;
Let not our looks *put on*[8] our purposes ;
But bear it as our Roman actors do,
With untir'd spirit and *formal constancy* :[9]
And so, good morrow to you every one.

[*Exeunt all except Brutus*.

1. soothsayers
2. prevail upon
3. snares, nets
4. natural direction
5. degraded
6. by his house
7. shape him to our purpose
8. express
9. dignified self-possession

manifest to all, the unusual and awful sights and sounds of this night and the interpretation put on them by his soothsayers may so influence him that he decide not to attend the Senate House to-day.

Dec. You need have no fear on that point. Even if he has decided not to come I can over-rule his determination, for he is fond of hearing the stories of how the mightiest of the brute creation may be deceived by the wiles employed against them, and of contrasting their liability to be thus misled with his own immunity from any such weakness. He feels flattered when he is told that even such animals as unicorns can be ensnared by pretending to take shelter behind a tree and bears by placing mirrors in their path and elephants by digging pits in their way and lions by means of nets and men by flattery. Then one has only to tell him that he is not susceptible to flattery and he at once says that he is not, being then most signally deceived by flattery in believing me. Leave it to me to work upon Cæsar, for can turn his mind in the direction in which it should go and I am certain I shall bring him to the Capitol to-morrow.

Cass. No, we shall all go to conduct him thither.

Bru. Let us do so by eight o'clock in the morning. Is not that the very latest hour?

Cin. Yes, let that be the latest, let us all be at Cæsar's house punctually.

Met. Caius Ligarius has a grudge against Cæsar, for Cæsar rebuked him when he spoke in praise of Pompey. It is surprising that no one has thought of him.

Bru. Well Metellus, you see him on your way. He has true regard for me and not without reason. Ask him to see me and I shall easily persuade him to become one of us.

Cass. The day is about to break. We must therefore go, Brutus. Friends, let us break up now. Remember, all of you what you have promised and remain true to your word, as every Roman should.

Bru. Now, gentlemen, look bright and cheerful. We must not betray ourselves through our looks; but let us act our parts with dignified self-possession and unflagging animation, as do actors on the stage. With these words, I say goodbye to you all. [*Exeunt all except Brutus.*

Boy! Lucius!—Fast asleep? It is no matter;
Enjoy the *honey-heavy*[1] dew of slumber:
Thou hast no figures nor no fantasies,
Which busy care draws in the brains of men;
Therefore thou sleep'st so sound.

Enter PORTIA

Portia. Brutus, my lord!

Brutus. Portia, what mean you? wherefore rise you now?
It is not for your health thus to commit
Your weak *condition*[2] to the *raw*[3] cold morning.

Por. Nor for yours neither. You've ungently, Brutus,
Stole from my bed: and yesternight, at supper,
You suddenly arose, and walk'd about,
Musing and sighing, with your arms across;
And when I ask'd you what the matter was,
You star'd upon me with ungentle looks:
I urg'd you further; then you scratch'd your head,
And too impatiently stamp'd with your foot:
Yet I insisted, yet you answer'd not;
But, with an angry *wafture*[4] of your hand,
Gave sign for me to leave you: so I did;
Fearing to strengthen that impatience
Which seem'd too much enkindled; and *withal*[5]
Hoping it was but *an effect of humour*,[6]
Which sometimes *hath his hour*[7] with every man.
It will not let you eat, nor talk, nor sleep:
And, could it work so much upon your shape
As it hath much prevail'd on your *condition*,[8]
I should not know you, Brutus. Dear my lord,
Make me acquainted with your cause of grief.

Brutus. I am not well in health, and that is all.

Portia. Brutus is wise, and, were he not in health,
He would *embrace*[9] the means to come by it.

1. heavy with honey, *i.e.*, sweet
2. constitution
3. unhealthy
4. gesture
5. nevertheless
6. due to mere caprice
7. prevails upon
8. disposition
9. adopt

Boy Lucius! Have you again gone to sleep? It does not matter. Enjoy a sleep that is both sweet and deep and refreshing. You are free from those delusions or imaginary forms which disturb the sleep of those who are worried with anxiety and grief.

Enter PORTIA

Por. My dear Brutus!

Bru. Why, Portia, what are you doing? Why have you left your bed so early? You are still very fragile in your health; it is, therefore, not wise for you to expose yourself to the raw and cold morning air.

Por. The exposure is as bad for me as it is for you. It was anything but kind for you, Brutus, to leave me all alone in bed. Last evening too, you got up from the table abruptly and with your arms folded walked up and down the room, sighing every now and then. It seemed as if you were lost in some deep thought, and whenever I tried to ask you the reason of your behaviour you looked angrily at me. And when I pressed you to give me some answer you scratched your head impatiently and angrily stamped on the ground. Still I urged and you said nothing in reply, but angrily motioned with your hand that I should leave you. I left the room, for I was afraid to stir your anger further which was already so strong and burning in you. Yet I hoped that your bad humour was only a temporary phase, to which we are all liable. But it seems to hold you in its grip, for it does not let you eat or talk or take rest, and if it could change your personal appearance as much as it has changed your mental outlook, it would be very difficult to recognise you, Brutus. My dear husband, do let me know what is the cause of your grief.

Bru. There is nothing the matter—only I don't feel well.

Por. Brutus is wise, and if he were really ill, he would certainly employ the right means to become well again.

Brutus. Why, so I do.—Good Portia, go to bed.

Portia. Is Brutus sick? and is it *physical*[1]
To walk *unbraced*,[2] and suck up the *humours*[3]
Of the *dank*[4] morning? What, is Brutus sick,
And will he steal out of his wholesome bed,
To dare the *vile contagion*[5] of the night,
And tempt the *rheumy*[6] and unpurged air
To add unto his sickness? No, my Brutus;
You have some *sick offence*[7] within your mind,
Which by the right and virtue of my place
I ought to know of: and, upon my knees,
I charm you, by my once-commended beauty,
By all your vows of love, and that great vow
Which did *incorporate*[8] and make us one,
That you unfold to me, yourself, your half,
Why you are *heavy*;[9] and what men to-night
Have had resort to you,—for here have been
Some six or seven, who did hide their faces
Even from darkness.

Brutus. Kneel not, gentle Portia.

Portia. I should not need, if you were gentle Brutus.
Within the bond of marriage, tell me, Brutus,
Is it excepted I should know no secrets
That appertain to you? Am I yourself
But, as it were, *in sort or limitation*,[10]—
To keep with you at meals, comfort your bed,
And talk to you sometimes? Dwell I but in the *suburbs*,[11]
Of your good pleasure? If it be no more,
Portia is Brutus' *harlot*,[12] not his wife.

Brutus. You are my true and honourable wife:
As dear to me as are the ruddy drops
That visit my sad heart.

Portia. If this were true, then should I know this secret.

1. healthy
2. with doublet untied in front
3. vapours
4. damp
5. poisonous vapours
6. moist
7. trouble which causes sickness
8. united
9. sad
10. in a limited degree
11. outskirts
12. keep

Bru. Well, sweet Portia, I do so : you go to bed please.

Por. You say, you are not well ? If that were really so, would you think it good for you to go about with your coat unbuttoned and thus inhale the damp air of the morning ? If Brutus were really ill he would not get out of his warm, comfortable bed and expose himself to the pestilential vapours of the night, and invite the moist and unwholesome air to make his illness worse. No, dear Brutus, you have no physical illness. Your trouble is really mental, and as your wife I have the right to know it. See, here I go on my knees and pray you in the name of that beauty of mine of which you used to speak in such praise, and by the love that you have ever said you have for me, and above all in the name of our marriage vow which united us and made us one, to let me share your secret and tell me your trouble and who the mén were that came to see you this evening : for six or seven of them came and even though the night is dark they had all their faces concealed.

Bru. Come, my dear Portia, do not go down on your knees.

Por. I would have no need to do so, if I were really your dear Portia. In the contract of marriage by which we were made one, is there a proviso that I should be kept in ignorance of all your secrets ? Am I to be your other self in some limited and restricted sense ? Am I only meant to keep you company at meals, sleep with and occasionally talk to you ? Am I not entitled to share your inmost thoughts ? If that is so, I am not your wife, but only your mistress.

Bru. You are my dear wife, true and honourable. I value you more than I value my own life.

Por. If you mean what you say, you should let me know the secret which you keep from me. I do admit that I am a woman but at the same time a woman whom one of such high rank as Brutus thought worthy to be his wife

I grant I am a woman; but withal
A woman that Lord Brutus took to wife:
I grant I am a woman; but withal
A woman well-reputed,—Cato's daughter.
Think you I am no stronger than my sex.
Being so father'd and so husbanded?
Tell me your counsels; I will not disclose 'em:
I have made strong proof of my constancy,
Giving myself a voluntary wound
Here, in the thigh: can I bear that with patience,
And not my husband's secrets?

Brutus. O ye gods,
Render me worthy of this noble wife!
[*Knocking within.*
Hark, hark! one knocks: Portia, go in awhile;
And by and by thy bosom shall partake
The secrets of my heart:
All my engagements I will *construe*[1] to thee,
All the charactery[2] of my sad brows:—
Leave me with haste. [*Exit Portia.*]—Lucius, who's that knocks?

Re-enter LUCIUS *with* LIGARIUS

Lucius. Here is a sick man that would speak with you.

Brutus. Caius Ligarius, that Metellus spake of.—
Boy, stand aside.—Caius Ligarius! how?

Ligarius. *Vouchsafe*[3] good-morrow from *a feeble tongue.*[4]

Brutus. O what a time have you chose out, brave Caius,
To wear a kerchief![5] Would you were not sick!

Ligarius. I am not sick, if Brutus have in hand
Any exploit worthy the name of honour.

Brutus. Such an exploit have I in hand, Ligarius,
Had you a healthful ear to hear of it.

Ligarius. By all the gods that Romans bow before,

1. explain
2. all that is written
3. accept
4. to be invalid

There is no denying the fact that I am a woman but one of high and stainless reputation—the daughter of Cato. The wife of such a husband as Brutus and the daughter of such a father as Cato needs must be stronger both morally and mentally than the average woman. You can trust me with your secrets and rest assured that I shall not disclose them to any one. I have put my endurance to a strong trial by voluntarily giving myself a wound here on my thigh. If I could endure that with firmness do you not think that I can keep your secret ?

Bru. O gods ! make me fit to be husband of such a noble wife. [*Knocking within*]. Listen ! there is somebody knocking. Go in, for some time, Portia, and in a short while I shall tell you everything that has so closely occupied my mind and the meaning of that seriousness which you saw so plainly written in my looks. But now, do please leave me at once. [*Portia goes away.*] Who knocks there Lucius ?

Re-enter LUCIUS *with* LIGARIUS

Luc. Here is a sick man who desires to speak to you.

Bru. Oh, it is Caius Ligarius about whom Metellus spoke. You can retire, Lucius. How is it Caius Ligarius, that though ill, you are out of your house at such an hour ?

Lig. Deign to accept Good morning from one who is ill ?

Bru. Brave Caius Ligarius, you have chosen a very wrong time to be an invalid. How I wish you were well now.

Lig. I am not sick if you want me to undertake any enterprise deserving to be called honourable.

Bru. Such an exploit as you describe I have in hand and would tell you of it if you were in a state of health to hear of it and take part in it, as I am sure you would.

Lig. By all the gods to whom Romans pray here I pull off this scarf that makes me look ill. You, illustrious

I here *discard*[1] my sickness! Soul of Rome!
Brave son, deriv'd from honourable *loins*![2]
Thou, like an *exorcist*,[3] hast *conjurd*[4] up
My mortified spirit. Now bid me run,
And I will strive with things impossible;
Yea, *get the better of them*.[5] What's to do?

"*Brutus.* A piece of work that will make sick men *whole*.[6]

Lig. But are not some whole that we must make sick?

Brutus. That must we also. What it is, my Caius,
I shall unfold to thee, as we are going
To whom it must be done.

Ligarius. Set on your foot,
And with a heart *new-fir'd*[7] I follow you,
To do I know not what: but it sufficeth
That Brutus leads me on.

Brutus. Follow me, then. [*Exeunt.*

SCENE II. *A room in* CÆSAR'S *house*

Thunder and lightning. Enter CÆSAR, *in his nightgown.*

Cæs. Nor heaven nor earth have been at peace to-night:
Thrice hath Calpurnia in her sleep cried out,
Help, ho! they murder Cæsar!"—Who's within?

Enter a Servant

Servant. My lord?

Cæsar. Go bid the priests do *present*[8] sacrifice,
And bring me their opinions of *success*.[9]

Servant. I will, my lord. [*Exit.*

Enter CALPURNIA

Cal. What means you, Cæsar? think you to walk forth?

1. disregard
2. parents
3. one who delivers a person from an evil spirit with which he was possessed
4. raised up
5. dead
6. achieve them
7. healthy
8. newly inspired
9. immediate
10. something succeeding or like to happen

Roman! You, worthy son of a worthy father, like a spirit-charmer you have revived that spirit in me which before was almost dead. Tell me, now, what you want me to do and I shall do it, no matter how impossible it may seem, whatever difficulties there may be in the way. What is it that you want me to do?

Bru. Something that will bring health back to those who are sick.

Lig. But will it not, at the same time, make some one who is healthy into a sick person?

Bru. Yet, that it needs must. However, I shall tell you all about it while we are on our way to him whom we must make sick.

Lig. Start on your way and I shall follow you with refreshed zeal and new ardour wherever you may lead me. It is quite enough for me to know that I am following Brutus.

Bru. Come along, then. [*Exeunt.*

SCENE II

A room in CÆSAR'S *house*

Thunder and lightning. Enter CÆSAR, *in his night-gown.*

Cæs. Both heaven and earth have been greatly disturbed to-night. Thrice Calpurnia cried out in her sleep against persons who, she thought, were going to murder me. But who is there?

Enter a Servant

Serv. Did you call, sir?

Cæs. Yes, go and ask the priests to offer sacrifices at once and let me know what they find as to my being successful in my undertaking or not.

Serv. Very well, sir. [*Exit.*

Enter CALPURNIA

Cal. What are you thinking about, Cæsar? Are you mad enough, inspite of the omens and portents which we

You shall not stir out of your house to-day.
Cæsar. Cæsar shall forth : the things that threaten'd me
Ne'er look'd but on my back ; when they shall see
The face of Cæsar, they are vanished.
Calpurnia. Cæsar, I never *stood on ceremonies*,[1]
Yet now they *fright*[2] me. There is one within,
Besides the things that we have heard and seen,
Recounts[3] most horrid sights seen by the watch.
A lioness hath whelped in the streets ;
And graves have yawn'd, and yielded up their dead ;
Fierce fiery warriors fought upon the clouds,
In ranks and squadrons and right form of war,
Which, *drizzled*[4] blood upon the Capitol ;
The noise of battle *hurtled*[5] in the air,
Horses did neigh, and dying men did groan ;
And ghost did shriek and squeal about the streets.
O Cæsar, these things are beyond all *use*,[6]
And I do fear them !
Cæsar. What can be avoided
Whose end is purpos'd by the mighty gods ?
Yet Cæsar shall go forth ; for these predictions
Are to the world in general as to Cæsar.
Cal. When beggars die, there are no comets seen ;
The heavens themselves *blaze forth*[7] the death of princes.
Cæsar. Cowards die many times before their deaths ;
The valiant never taste of death but once.
Of all the wonders that I yet have heard,
It seems to me most strange that men should fear ;
Seeing that death, a necessary end,
Will come when it will come.

Re-enter Servant

What say the augurers ?

1. paid any heed to omens
2. frighten
3. relates
4. dropped
5. resounded
6. custom
7. proclaim

have witnessed, to entertain the idea of going to the Capitol to-day?

Cæs. I must go out. No danger has yet ever ventured to threaten me in the face for as soon as I looked at it, it vanished.

Cal. Never before have I attached any importance to omens, but Cæsar, now I am afraid of them. There is a person in the house now who describes some terrible scenes that have been seen by the watchmen in addition to what we have seen and heard. A lioness gave birth to her young ones in the streets, graves have opened up and the ghosts of the buried persons have come out of them. Soldiers clothed in terrific flames and drawn up in regular battle array have been seen fighting among the clouds, dropping blood like rain upon the Capitol. The clash of arms filled the air with a tremendous noise, horses neighed and the dying men groaned and ghosts squeaked and gibbered in the streets. All these omens, Cæsar, are unnatural and they frighten me.

Cæs. What has already been decreed by the mighty gods cannot be avoided. I shall therefore go out, for these omens are to the world in general as for me personally.

Cal. When beggars die, the event is not foretold by the appearance of comets in the sky; but in the case of princes, the very heavens announce their death.

Cæs. Cowards go through all the agonies of death repeatedly for they are always in mortal dread of it; but the brave suffer death only once—when they actually die. Among the many strange things that I have known, the most astonishing is the fact that men should be afraid of death particularly when we know that death is inevitable and we must all die sooner or later.

Re-enter Servant

What have the soothsayers found out?

Servant. They would not have you to stir forth to-day.
Plucking the *entrails*[1] of an *offering*[2] forth,
They could not find a heart within the beast.

Cæsar. The gods do this in shame of cowardice:
Cæsar should be a beast without a heart,
If he should stay at home to-day for fear.
No, Cæsar shall not. Danger knows full well
That Cæsar is more dangerous than he:
We are two lions *litter'd*[3] in one day,
And I the elder and more terrible:
And Cæsar shall go forth.

Calpurnia. Alas, my lord,
Your wisdom is consum'd in confidence.
Do not go forth to-day: call it my fear
That keeps you in the house, and not your own.
We'll send Mark Antony to the senate-house;
And he shall say you are not well to-day:
Let me, upon my knee, prevail in this.

Cæsar. Mark Antony shall say I am not well;
And, for thy *humour*,[4] I will stay at home.

Enter DECIUS

Here's Decius, he shall tell them so.

Decius. Cæsar, all hail! good morrow, worthy Cæsar:
I come to fetch you to the senate-house.

Cæsar. And you are come in very happy time,
To bear my greeting to the senators,
And tell them that I will not come to-day:
Cannot, is false; and that I dare not, falser:
I will not come to-day,—tell them so, Decius.

Calpurnia. Say he is sick.

Cæsar. Shall Cæsar send a lie?
Have I in conquest stretch'd mine arm so far,

1. bowels
2. the beast offered as a sacrifice
3. born
4. caprice

Serv. They strongly advice that you should not go out; for when they cut one of the animals open they found that it had no heart.

Cæs. It is obvious that the gods brought this about to show that a man, who from fear, desisted from doing what he thought he ought to do, was no better than a beast without a heart. I myself would be such a cowardly anima if I allowed fear keep me indoors to-day. I have made up my mind not to stay at home. Fear knows well enough that I am more fearful than he is. We are two lions brought forth the same day, and I am the elder and the more dreadful of the two. I am determined to go.

Cal. Alas, dear husband, your wisdom is utterly destroyed, as by fire, in the heat of your over-rash assurance. Do not stir out to-day. Tell people that you are staying at home on account of my fear, not your own. Let us send Mark Antony to the Senate and tell him that you are not well to-day. Kneeling I entreat you to grant me this favour.

Cæs. Well, I shall employ Antony to go and report that I am not well and to gratify your whim I shall stay at home.

Enter DECIUS

Here comes Decius; he shall take the message.

Dec. May you be well in every way. Cæsar; accept my greetings. I have come to accompany you to the Capitol.

Cæs. You have come exactly at the right moment. I shall be glad if you convey my message to the Senators. Tell them that I have decided not to come to-day. To say that I cannot come would be a lie, and to say that I am afraid to come would be a still greater lie. Therefore, Decius, simply tell them that I am not coming.

Cal. Tell them he is not feeling well.

Cæs. What, do you think I shall send an untruthful message? Have I shown my courage in so many battles with the result that I should now shrink from openly

To be afear'd to tell *graybeards*[1] the truth ?
Decius, go tell them Cæsar will not come.
Decius. Most mighty Cæsar, let me know some cause,
Lest I be laugh'd at when I tell them so.
Cæsar. The cause is in my will,—I will not come ;
That it is enough to satisfy the senate.
But, for your private satisfaction,
Because I love you, I will let you know :
Calpurnia here, my wife, *stays*[2] me at home :
She dreamt to-night she saw my statue,
Which, like a fountain with an hundred *spouts*[3]
Did run pure blood ; and many *lusty*[4] Romans
Came smiling, and did bathe their hands in it :
And these does she apply for warnings, and portents,
And evils imminent ; and on her knee
Hath begg'd that I will stay at home to-day.
Decius. This dream is all *amiss*[5] interpreted ;
It was a vision fair and fortunate :
Your statue spouting blood in many pipes,
In which so many smiling Romans bath'd,
Signifies that from you great Rome shall suck
Reviving blood ; and that great men shall press
For *tinctures*,[6] *stains*,[7] *relics*,[8] and *cognizance*[9]
This by Calpurnia's dream is signified.
Cæsar. And this way have you well *expounded*[10] it.
Decius. I have, when you have heard what I can say :
And know it now,—the senate have concluded
To give, this day, a crown to mighty Cæsar.
If you shall send them word you will not come,
Their minds may change. Besides, it were a mock
Apt to be render'd, for some one to say,
"Break up the senate till another time,
When Cæsar's wife shall meet with better dreams."

1. old senators
2. detains
3. mouths
4. vigorous
5. wrongly
6. & 7. handkerchiefs dyed and stained in his blood
8. tokens
9. badge
10. interpreted

speaking the truth to old men like the Senators. Decius, go and tell the Senators simply this much that Cæsar is resolved not to come out to-day.

Dec. All powerful Cæsar, do give me some reason that I may deliver to them, otherwise I shall be mocked when I tell them your message.

Cæs. So far as they are concerned, it is enough that I have determined not to come. But for your personal satisfaction since I love you, I shall give you the real cause. Calpurnia, my wife, has by her urgent entreaties persuaded me to remain at home. Last night she dreamt that she saw my statue, like a fountain, with numerous mouths, sending forth nothing but blood and that many happy and brave Romans came and washed their hands in it. And these actions which she saw in her dream, she interprets as warnings and portents of evils about to fall upon me. Therefore she has implored me to stay at home.

Dec. She has explained the dream altogether wrongly. Far from being ominous the dream is one indicating good fortune. Blood coming out of your statue from the spouts of many pipes and Romans joyfully bathing in it means that from you Romans shall derive blood which shall renew the strength of Rome and that the great Romans will crowd round you and dip their handkerchiefs in your blood and keep them as sacred mementoes and badges of honour. This is what is really meant by, Calpurnia's dream.

Cæs. The interpretation you have given of the dream is a satisfactory one.

Dec. You will find out that I am right when you have heard what information I bring you listen ! The Senators have resolved to offer you the crown to-day. They may change their mind if you tell them that you are not coming. Moreover men will be ready to taunt you by derisively saying "Let us break up until Cæsar's wife has a more felicitous dream." If you do not go to the Senate, it is

If Cæsar hide himself, shall they not whisper,
"Lo, Cæsar is afraid ?"
Pardon me : Cæsar ; for my dear dear love
To your *proceeding*[1] bids me tell you this ;
And reason to my love is *liable*[2]

Cæsar. How foolish do your fears seem now, Calpurnia !
I am ashamed I did yield to them,
Give me my robe, for I will go :—

Enter PUBLIUS, BRUTUS, LIGARIUS, METELLUS, CASCA, TREBONIUS, *and* CINNA

And look where Publius is come to fetch me,

Publius. Good morrow, Cæsar.

Cæsar. Welcome, Publius.—
What, Brutus, are you *stirr'd*[3] so early too ?—
Good morrow, Casca.—Caius Ligarius,
Cæsar was ne'er so much your enemy
As that same *ague*[4] which hath made you lean.
What is't o'clock ?

Brutus. Cæsar, 'tis *strucken*[5] eight,

Cæsar. I thank you for your pains and courtesy.

Enter ANTONY

See ! Antony, that revels long o' nights,
Is notwithstanding up. Good morrow, Antony.

Antony. So to most noble Cæsar.

Cæsar. Bid them prepare within ;
I am to blame to be thus waited for.
Now, Cinna :—now, Metellus :—what, Trebonius !
I have an hour's talk in store for you ;
Remember that you call on me to-day :
Be near me that I may remember you.

1. advantage
2. subject
3. awake
4. fever accompanied by shivering
5. struck

certain that they will whisper that Cæsar is afraid. Excuse me, Cæsar, but the deep affection I have for you and interest in your welfare makes me speak to you thus and if I have acted wrongly in telling you, my excuse is, that my reason where you are concerned is subject to and overborne by my affection for you.

Cæs. Calpurnia, your fears appear absolutely meaningless after this interpretations of Decius. I feel ashamed that I ever allowed myself to be ruled by those fears. Get my gown. I will go.

Enter PUBLIUS, BRUTUS, LIGARIUS, METELLUS, CASCA TREBONIUS *and* CINNA

See here is Publius also come to fetch me.

Pub. Good morning, Cæsar.

Cæs. You are welcome, Publius. Brutus, are you, too, as well as Publius and Decius up and about at this early hour. Good morning, Casca; Oh Caius Ligarius, though you think me an enemy (for what I said to you about Pompey) you can never feel that I did you more harm than that illness with which you are only too well acquainted and which has reduced you so much. What time is it?

Bru. It is just eight o'clock, Cæsar.

Cæs. I thank you for your kindness and the trouble you have taken to come to escort me to the Capitol.

Enter ANTONY

See, even Antony who spends his nights in revelry is up early this morning. Good morning, Antony.

Ant. I return your greeting, most illustrious Cæsar.

Cæs. Tell those within to get ready. I deserve to be blamed for keeping you waiting for so long. Now I am ready Cinna; coming along, Metellus. Ah, Trebonius, good morning, I have something to say to you, which will occupy an hour. Don't forget to see me to-day, remain close to me so that I may remember you.

Trebellius. Cæsar, I will :—[*Aside*] and so near will I be,
That your best friends shall wish I had been further.

Cæs. Good friends, go in, and taste some wine with me ;
And we, like friends, will straightway go together.

Brutus. [*Aside*] That every like is not the same, O Cæsar,
The heart of Brutus yearns to think upon ! [*Exeunt.*

SCENE III. *A street near the Capitol*

Enter ARTEMIDORUS, *reading a paper*

Artemidorus. "Cæsar, beware of Brutus ; take heed of Cassius ; come not near Casca ; have an eye to Cinna ; trust not Trebonius ; mark well Metellus Cimber ; Decius Brutus loves thee not ; thou hast wronged Caius Ligarius. There is but one *mind*[1] in all these men, and it is bent against Cæsar. If thou beest not immortal, look about you ; *security gives way*[2] to conspiracy. The mighty gods defend thee ! Thy lover,
ARTEMIDORUS."

Here will I stand till Cæsar pass along, 11
And as a suitor will I give him this.
My heart laments that virtue cannot live
Out of the teeth[3] of *emulation*[4]
If thou read this, O Cæsar, thou mayst live ;
If not, the Fates with traitors do *contrive.*[5] [*Exit.*

SCENE IV. *Another part of the same street, before the house of* BRUTUS

Enter PORTIA *and* LUCIUS

Portia. I prithee, boy, run to the senate-house :
Stay not to answer me, but get thee gone :
Why dost thou *stay* ?[6]

1. purpose
2. *i.e.*, your sense of security
3. beyond the power of
4. envy
5. conspire, plot with
6. delay

Treb. Very well, Cæsar: [*Aside*] I shall remain so close to you that those who love you most will wish that I had been far away.

Cæs. Now, my friends, accompany me indoors, have a glass of wine with me and then we shall at once proceed to the Senate in a friendly manner.

Bru. [*Aside*]. Ah, Cæsar, my heart grieves to think that things which are like are not necessarily the same things.
[*Exeunt.*

SCENE III

A street near the Capitol

Enter ARTEMIDORUS, *reading a paper*

Art. 'I advise you, Cæsar, not to trust Brutus, be careful of Cassius, let not Casca come near you; closely watch Cinna, and observe carefully Trebonius and take good care of Metellus Cimber. Decius Brutus does not love you, and Caius Ligarius owes you a grudge. All these men are moved by one purpose only and that is, to do harm to you. If you do not think yourself to be immortal, be on your guard. An overweening sense of safety leaves the way open for conspiracy. May Heaven protect you! One who loves you well.—*Artemidorus.*'

I shall take my stand here, till Cæsar comes this way. I will give the piece of paper to him as if it were a petition. It pains me very much that the virtuous cannot live without being in danger of rivalry's keen fang. O Cæsar, if you will only read this warning it is possible that you may escape the design of the conspirators, but if you do not read it, it must be that Fates made common cause with them.
[*Exit.*

SCENE IV

Another part of the same street, before the house of Brutus

Enter PORTIA *and* LUCIUS

Por. Here, boy, I pray you to run to the Capitol as soon as you can. Do not stay here even to answer me, bu run away at once. Why do you delay?

Lucius. To know my *errand*[1] madam.
Portia. I would have had thee three, and here again,
Ere I can tell thee what thou shouldst do there.—
[*Aside*] O *constancy*,[2] be strong upon my side,
Set a huge mountain 'tween my heart and tongue!
I have a man's mind, but a woman's might.
How hard it is for women to *keep counsel*![3]
Art thou here yet?
Lucius. Madam, what should I do?
Run to the Capitol, and nothing else?
And so return to you, and nothing else?
Portia. Yes, bring me word, boy, if thy lord look well,
For he went *sickly forth*:[4] and take good note
What Cæsar doth, what *suitors*[5] *press*[6] to him.
Hark, boy! what noise is that?
Lucius. I hear none, madam.
Portia. Prithee listen well:
I heard a *bustling rumour*,[7] like a *fray*,[8]
And the wind brings it from the Capitol.
Lucius. Sooth, madam, I hear nothing.

Enter Soothsayer.

Portia. Come hither, fellow; which way hast thou been?
Soothsayer. At mine own house, good lady.
Portia. What is't o'clock?
Soothsayer. About the ninth hour, lady.
Portia. Is Cæsar yet gone to the Capitol?
Soothsayer. Madam, not yet; I go to take my stand,
To see him pass on to the Capitol.
Portia. Thou hast some *suit*[9] to Cæsar, hast thou not?
Soothsayer. That I have, lady: if it will please Cæsar
To be so good to Cæsar as to hear me
I shall beseech him *to befriend himself*.[10]

1. job
2. firmness, self-control
3. keep a secret
4. unwell
5. petitioners
6. surround
7. a noise of bustling
8. riot
9. petition
10. study his own welfare

Luc. To know on what errand you want to send me.

Por. If I could have my wish, you should be there and back again before I have time to tell you what I wish you to do there. O my courage, my firmness, fight bravely on my behalf and enable me to keep quiet inspite of the agitation in my soul that I may not betray the secret that Brutus has revealed to me. Though my mind is as strong as that of a man, in other respects, *viz.*, self-restraint I am only a woman. Oh, how difficult it is for a woman to be secretive about a matter entrusted to her in confidence. Are you still waiting, Lucius?

Luc. I am waiting to know what you wish me to do, madam? Am I to do nothing except to run as far as the Senate and then hurry back here?

Por. Yes, go and see if your master is looking any better, for he was far from well when he set out. Also note carefully what Cæsar does. What petitioners crowd round him. But listen, boy, what is that noise?

Luc. I do not hear any noise, madam.

Por. Well, listen carefully. I heard a noise of bustling as if some riot was going on and the direction of the wind which bring it, indicates that it comes from the Capitol.

Luc. But really, madam, I do not hear any noise.

Enter Soothsayer

Por. Come here; fellow. From what direction do you come?

Sooth. From my home, madam.

Por. What time is it?

Sooth. It is about nine o'clock, madam.

Por. Do you know if Cæsar has yet gone to the Capitol?

Sooth. No, madam, Cæsar has not yet gone. I want to take up a position from where I may be able to see him as he passes on his way to the Capitol.

Por. I suppose you have some request to make to him.

Sooth. Yes, lady, if Cæsar will be so good to his own self as to pay any attention to what I have to say to him. I am to beg of him to do an act of kindness towards himself.

Por. Why, know'st thou any harm's intended towards him ?

Soothsayer. None that I know will be, much that I fear may chance.

Good morrow to you.—Here the street is narrow :
The throng that follows Cæsar *at the heels*,[1]
Of senators, of prætors, common suitors,
Will crowd[2] a feeble man almost to death ;
I'll get me to a place more *void*,[3] and there
Speak to great Cæsar as he comes along. [*Exit.*

1. close behind
2. will be crushed by the crowd
3. empty space

Por. I must go in.—[*Aside*] Ay me, how weak a thing
The heart of woman is ! O Brutus,
The heavens speed thee in thine enterprise !—
Sure, the boy heard me.—Brutus hath a suit
That Cæsar will not grant.—O, I grow faint.—
Run ; Lucius, and *commend me*[4] to my lord ;
Say I am merry ; come to me again,
And bring me word what he doth say to thee.
[*Exeunt severally.*

4. give my good wishes

ACT III

SCENE I. *Before the Capitol ; the* Senate *sitting above*

A crowd of people in the street leading to the Capitol ; among them ARTEMIDORUS, *and the* Soothsayer. *Flourish. Enter* CÆSAR, BRUTUS, CASSIUS, CASCA, DECIUS METELLUS, TREBONIUS, CINNA, ANTONY, LEPIDUS, POPILIUS, PUBLIUS, *and others.*

Cæsar. The ides of March are come.

Soothsayer. Ay, Cæsar ; but not gone.

Artemidorus. Hail, Cæsar ! read this *schedule*.[5]

5. a written piece of paper

Por. Do you know of any harm that is intended towards him?

Sooth. I do not know of any wrong that has been planned against him deliberately, but I very much fear that something may happen to him. I wish you a good morning; the street is rather narrow here and the crowd made up of Senators, prætors, and common petitioners that is coming close behind Cæsar will almost crush to death a man as feeble as I am. I will take myself to some more empty and less crowded place and there address Cæsar as he passes on. [*Exit.*

Por. I must go inside the house. (*To herself*) Alas! how weak and tender is the heart of a woman; Brutus, may gods help you and prosper you in your bold enterprise! The boy, must have heard what I said—(*To Lucius*) Well, Brutus has a request to make to Cæsar which the latter is not likely to grant. O! a feeling of faintness seems to overcome me. Run Lucius, and give my lord Brutus my good wishes. Tell him that I am not worrying and let me know what he says. [*They go away in different directions.*]

ACT III

SCENE I

Before the Capitol. The Senate sitting above

A crowd of people in the street leading to the Capitol; among them ARTEMIDORUS *and the* Soothsayer. *Flourish. Enter,* CÆSAR, BRUTUS, CASSIUS, CASCA, DECIUS, METELLUS, TREBONIUS, CINNA, ANTONY, LEPIDUS, POPILIUS, PUBLIUS *and others*

Cæs. (*to the Soothsayer*) Well, the 15th of March is come.

Sooth. Quite so, Cæsar, but the day is not yet over.

Art. I greet you all, Cæsar, please read this small piece of paper.

Decius. Trebonius doth desire you to o'er-read,
At your best leisure, this his humble suit.
Art. O Cæsar, read mine first; for mine's a suit
That touches Cæsar nearer: read it, great Cæsar.
Cæsar. What *touches*[1] us ourself shall be last *serv'd*.[2]
Artemidorus. Delay not, Cæsar; read it instantly.
Cæsar. What, is the fellow mad?
Publius. Sirrah, *give place*.[3]
Cass. What, urge you your petitions in the street?
Come to the Capitol.

CÆSAR *goes up to the Senate-House, the rest following.*

Popilius. I wish your enterprise to-day may thrive.
Cassius. What enterprise, Popilius?
Popilius. Fare you well.
[*Advances to Cæsar.*
Brutus. What said Popilius Lena?
Cassius. He wish'd to-day our enterprise might thrive.
I fear our purpose is discovered.
Brutus. Look, how he *makes to*[4] Cæsar: mark him.
Cassius. Casca, be sudden, for we fear *prevention*.[5]
Brutus, what shall be done? If this be known,
Cassius or Cæsar never shall turn back,
For I will slay myself.
Brutus. Cassius, be constant:
Popilius Lena speaks not of our purposes;
For, look, he smiles, and Cæsar doth not change.
Cassius. Trebonius knows his time; for, look you, Brutus,
He draws Mark Antony out of the way.
[*Exeunt Antony and Trebonius.*
Decius. Where is Metellus Cimber? Let him go,

1. concerns
2. attended to
3. make way
4. advances to
5. detection

Dec. Trebonius begs that you read this humble petition of his at your earliest convenience.

Art. Oh Cæsar, read my petition first for it affects you more intimately than that of Trebonius; do please read it, great Cæsar.

Cæs. What concerns me will be attended to last of all.

Art. Do not postpone reading it, Cæsar; read it even now.

Cæs. Is that fellow mad?

Pub. Fellow, get out of the way.

Cass. Do not present your petition in the street. Come to the Capitol.

[CÆSAR *goes up to the Senate House, the rest following.*]

Pop. You have my best wishes for success in your enterprise to-day.

Cass. What enterprise, Popilius?

Pop. Good bye (*Advances towards Cæsar*).

Bru. What did Popilius Lena say?

Cass. He wished us success in our enterprise. I am afraid our plot is become known.

Bru. See, he is advancing towards Cæsar. Keep an eye on him.

Cass. Be quick, Casca, in striking your blow for we are afraid that they will be beforehand with us by warning Cæsar, and so defeat our purpose. If our plot is discovered and our purpose frustrated, I shall kill myself.

Bru. Be firm, Cassius, Popilius Lena does not seem to be talking about our plot. See, he is smiling and Cæsar does not show in his face any signs of fear or anxiety.

Cass. Trebonius has already started playing his part. See, he has managed to draw Mark Antony away from Cæsar. [*Exeunt Antony and Trebonius.*

Dec. Where is Metellus Cimber? He should now go

And presently *prefer*[1] his suit to Cæsar.
Brutus. He is *address'd*:[2] press near and second him.
Cinna. Casca, you are the first that rears your hand.
Cæsar. Are we all ready? What is now amiss
That Cæsar and his senate must redress?
Met. Most high, most mighty, and most *puissant*[3] Cæsar,
Metellus Cimber throws before thy seat.
An humble heart,— [*Kneeling.*
Cæsar. I must prevent thee, Cimber.
These *couchings*[4] and these lowly courtesies
Might *fire the blood of*[5] ordinary men,
And turn *pre-ordinance and first decree*,[6]
Into the *law of children*.[7] Be not *fond*,[8]
To think that Cæsar bears such *rebel blood*[9]
That will be *thaw'd*[10] from the true quality
With that which melteth fools; I mean, sweet words,
Low-crooked court'sies and base *spaniel-fawning*.[11]
Thy brother by decree is banished:
If thou dost bend and pray and fawn for him,
I spurn thee like a cur out of my way.
Know, Cæsar doth not wrong, nor without cause
Will he be satisfied.
Met. Is there no voice more worthy than my own,
To sound more sweetly in great Cæsar's ear
For the *repealing*[12] of my banish'd brother?
Brutus. I kiss thy hand but not in flattery, Cæsar;
Desiring thee that Publius Cimber may
Have an immediate freedom of repeal.
Cæsar. What, Brutus!
Cassius. Pardon, Cæsar; Cæsar, pardon:
As low as to thy foot doth Cassius fall,
To beg *enfranchisement*[13] for Publius Cimber.
Cæsar. I could be well mov'd, if I were as you;

1. present
2. prepared; ready
3. powerful
4. stoopings
5. inflame the pride of
6. ordinance and decree previously passed
7. changeable laws
8. foolish
9. impulsive, changeable nature
10. melted
11. flattering submissiveness
12. recalling from exile
13. freedom

up to Cæsar and at once make his petition.

Bru. He is ready. You go forward and support him

Cin. Casca, remember that you are the first to strike the blow.

Cæs. Are you all prepared? Let me now know the wrongs that can be set right by me and my senators.

Met. Most noble, most majestic and most powerful Cæsar. Metellus Cimber goes down on his knees before you to—(*Kneeling.*)

Cæs. I must stop this, Cimber, by anticipating what you have to say. An ordinary man's heart may be softened by these stoopings and cringings and so influenced he might go against and disturb the regular legal decisions as if they were laws made by children. But do not be foolish enough to suppose that there runs in Cæsar's veins blood so ready to revolt from what is noble that it will be thawed from its firm consistency by the warmth of sweet words which has such effect upon the blood of fools. It is impossible that I should be moved by these sweet flatteries, servile fawning or low cringings. Your brother has been exiled by a decree—and if it is for his pardon that you bend, flatter and implore I treat you with the most utter contempt. Be sure that Cæsar is never deliberately unjust nor can he be persuaded into reversing a decree unless sufficient reason can be shown for his doing so.

Met. Is there no person who has greater influence with Cæsar, persuade him to recall my brother from exile.

Bru. I kiss your hand, Cæsar, but not because I flatter you; but pray you that Publius Cimber should have an immediate and free and unconditional repeal.

Cæs. What Brutus, do *you* pray for him?

Cass. Pardon me, Cæsar, here I kneel before you and beg that Publius Cimber may have freedom.

Cæs. If I were a man like you; you might reasonably expect to shake my determination; if it were in my nature

If I could pray to move, prayers would move me :
But I am constant as the *northern star*,[1]
Of whose *true-fix'd*[2] and *resting quality*[3]
There is no *fellow*[4] in the *firmament*.[5]
The skies are painted with unnumber'd *sparks*,[6]
They are all fire, and every one doth shine ;
But there's but one in all doth hold his place :
So in the world,—'tis furnish'd well with men,
And men are *flesh and blood*,[7] and *apprehensive* ;[8]
Yet in the number I do know but one
That unassailable *holds on his rank*,[9]
Unshak'd of motion : and that I am he,
Let me a little show it, even in this,—
That I was constant Cimber should be banish'd,
And constant do remain to keep him so.

Cinna. O Cæsar,—

Cæsar. Hence ! wilt thou lift up Olympus ?

Decius. Great Cæsar,—

Cæsar. Doth not Brutus *bootless*[10] kneel ?

Casca. Speak, hands, for me !

[*Casca stabs Cæsar in the neck. He is then stabbed by several other Conspirators, and last by Marcus Brutus.*

Cæsar. *Et tu, Brute*,[11]—Then fall, Cæsar !

[*Dies. The Senators and People retire in confusion.*

Cinna. Liberty ! Freedom ! Tyranny is dead !—
Run hence, proclaim, cry it about the streets.

Cassius. Some to the common *pulpits*,[12] and cry out,
" Liberty, freedom, and enfranchisement ! "

Brutus. People, and senators, be not affrighted ;
Fly not ; stand still :—ambition's debt is paid.

Casca. Go to the pulpit, Brutus.

Decius. And Cassius too.

1. pole star
2. fast fixed
3. immovable nature
4. equal
5. sky
6. stars
7. 'constituted alike'
8. gifted intelligence
9. keeps his position
10. in vain
11. you too, Brutus
12. platforms

to employ prayers in order to move others; the prayer of others would move me. But I am as firm and unshakable in my resolution as the pole star, whose fast-fixed and immovable nature is shared by none of his fellow stars. The sky is decked with innumerable stars—each brilliant and sparkling—but there is none among them that maintains its station. Similarly in this world, which is filled with men who are all constituted alike of flesh and blood and intelligence; and yet so far as I know there is only one among them who maintains his high dignity unaffected by others and undisturbed by the force which moves the rest. And even in this respect I want to prove to you that I am that man. I was determined that Cimber be exiled and remain as determined that he shall continue so and shall not be recalled.

Cin. O Cæsar—

Cæs. Away, will you attempt an impossible feat?

Dec. Mighty Cæsar—

Cæs. Have I not refused to listen to Brutus' prayer, and do you suppose yours will have more effect?

Casca. I will make known my mind not by words, but by action [*Casca first, then the other conspirators and Brutus stab Cæsar*].

Cæs. What! thou too, Brutus? Then let me die! [*Dies.*]

Cin. By the death of Cæsar who was a tyrant we have secured popular liberty and freedom for all. Delay not and proclaim it throughout the whole of Rome.

Cass. Go some to the pulpits and declare aloud that every one shall have freedom, liberty and equality.

Bru. People and members of the Senate, you need not have any fears, do not run away; stay where you are, Cæsar has paid this penalty because he was ambitious.

Casca. Go to the pulpit, Brutus.

Dec. Cassius should also do so.

Brutus. Where's Publius?
Cinna. Here, quite confounded with this mutiny.
Metellus. Stand fast together, lest some friend of Cæsar's
Should *chance*[1]—
Brutus. Talk not of standing.—Publius, good cheer:
There is no harm intended to your person,
Nor to no Roman else: so tell them, Publius.
Cassius. And leave us, Publius; lest that the people,
Rushing on us, should do your age some mischief.
Brutus. Do so:—and let no man *abide*[2] this deed,
But we the doers.

Re-enter TREBONIUS

Cassius. Where's Antony?
Trebonius. Fled to his house amaz'd:
Men, wives, and children stare, cry out, and run
As it were *doomsday*.[3]
Brutus. Fates, we will know your pleasures:
That we shall die, we know; 'tis but the time,
And drawing days out, that men stand upon.
Cassius. Why, he that cuts off twenty years of life
Cuts off so many years of fearing death.
Brutus. Grant that, and then is death a benefit:
So are we Cæsar's friends, that have abridg'd
His time of fearing death.—Stoop, Romans, stoop,
And let us bathe our hands in Cæsar's blood
Up to the elbows, and besmear our swords:
Then walk we forth, even to the market-place,
And, waving our red weapons o'er our heads,
Let's all cry, "Peace, freedom, and liberty!"
Cassius. Stoop, then, and wash.—How many ages hence
Shall this our lofty scene be acted over
In states unborn and *accents*[4] yet unknown!

1. *i.e.*, chance to attack us
2. bear the consequences of
3. the Day of Judgement
4. languages

Bru. But where is Publius?

Cin. Oh he's here, quite upset by this insurrection.

Met. Let us all stand close together, prepared to help one another lest some friend of Cæsar should——

Bru. Let there be no thought of standing, but let us disperse and speak to the people, giving the reasons for our act. Do not fear anything. Publius, there is no harm meant to you, nor to any other Roman; please convey this to all Romans.

Cass. Publius, you had better go away; lest the people in crowding upon us to ascertain the meaning of our action should do injury to you who are so old.

Bru. Yes, do go away for we do not want any one to suffer the consequences of this action except ourselves.

Re-enter TREBONIUS

Cass. Where is Antony?

Tre. He has run away to his house in terror. Men, women and children look aghast with terror and shriek and run about as if it were Doomsday to-day.

Bru. We are all anxiously wanting to know what is in store for us. Death, we know, is inevitable, it is but the time when they will die, and the protracting of their days to the utmost length that concerns men so much. [*i.e.* Though men know they must die, they wish to live as long as they can.]

Cass. Well, the man who kills himself twenty years before the appointed time of death, saves himself twenty years of fearing death.

Bru. Well, if this is true, then death is an advantage, and we prove ourselves the friends of Cæsar, for we have shortened the period during which he would otherwise have feared death. Bend down. Romans, and let us wash our hands upto elbows in the blood of Cæsar; let us paint our swords with it too; and then we shall go out into the pulpit, brandishing our swords over our heads and crying, 'Peace, liberty and freedom.'

Cass. Let us stop and wash our hands and swords. Many centuries after our death this tragedy would be enacted in communities that do not yet exist and in languages that are not yet known.

Brutus. How many times shall Cæsar bleed *in sport,*[1]
That now on Pompey's basis lies along
No worthier than the dust !

Cassius. So oft as that shall be,
So often shall the *knot*[2] of us be call'd
The men that gave their country liberty.

Decius. What, shall we forth ?

Cassius. Ay, every man away :
Brutus shall lead ; and we will *grace his heels*[3]
With the most blodest and best hearts of Rome.

Brutus. Soft ! who comes here ?

Enter a Servant

A friend of Antony's.

Servant. Thus, Brutus, did my master bid me kneel ;
Thus did Mark Antony bid me fall down ;
And, being prostrate, thus he bade me say :—
Brutus is noble, wise, valiant, and honest ;
Cæsar was mighty, bold, royal, and loving :
Say I love Brutus, and I honour him ;
Say I fear'd Cæsar, honour'd him, and lov'd him.
If Brutus will *vouchsafe*[4] that Antony
May safely come to him, and be resolv'd
How Cæsar has deserv'd to lie in death,
Mark Antony shall not love Cæsar dead
So well as Brutus living ; but will follow
The fortunes and affairs of noble Brutus
Thorough[5] the *hazards*[6] of this *untrod state*[7]
With all true faith. So says my master Antony.

Brutus. Thy master is a wise and valiant Roman ;
I never thought him worse.
Tell him, so please him come unto this place,
He shall be satisfied ; and, by my honour,
Depart untouch'd.

1. on the stage
2. band
3. do him honour by following him
4. guarantee
5. through
6. dangers
7. new, uncertain state of affairs

Bru. On numerous occasions Cæsar will be murdered in dramatic representation of the tragedy. Cæsar, who now lies stretched out at the basis of Pompey's statue nothing better than the dust around him.

Cass. As often as this scene will be enacted so often will we the conspirators be rated as those who liberated their countrymen.

Dec. Well, shall we now go out ?

Cass. Yes we must all go now and Brutus shall lead us and we the bravest and the best of Romans will do him honour by following him.

Bru. But listen ? Who is coming here ?

Enter a Servant

He is a fiend of Antony's.

Serv. Thus my master commanded me to kneel before you, and in this way he told me to fall prostrate on the ground ; and bade me when thus prostrate to tell you this :—Brutus is noble, prudent and honourable, Cæsar was most mighty, courageous and affectionate ; Antony loves Brutus and has a great regard for him, he was afraid of Cæsar but respected him and loved him. He further adds that if Brutus will condescend to guarantee that he may come in safety and have it explained to him, how it is that Cæsar has deserved to lie, as he now does, a prostrate corpse. Antony would not have the same deep love for the dead Cæsar as he would have for the living Brutus ; and that he would truly and gladly follow the changes of Brutus' fortunes through all the dangers of the new state of things on which they were entering. This is the message that my master, Antony, has sent to you through me.

Bru. Your master is what I always thought him to be—a wise and brave Roman citizen. You can tell him that provided he thinks fit, he can come here and I will satisfy his doubts and that I give my word of honour that he shall be allowed to come and go in perfect safety.

Servant. I'll fetch him presently. [*Exit.*
Brutus. I know that we shall have him well to friend.
Cassius. I wish we may: but yet have I a mind
That fears him much; and my misgiving *still*[1]
Falls shrewdly to the purpose.[2]
Brutus. But here comes Antony.

Re-enter ANTONY

Welcome, Mark Antony.
Antony. O mighty Cæsar! dost thou lie so low?
Are all thy conquests, glories, triumphs, spoils,
Shrunk to this little measure? Fare thee well.—
I know not, gentlemen, what you intend,
Who else must be *let blood*,[3] who else is *rank*:[4]
If I myself, there is no hour so fit
As Cæsar's death's hour; nor no instrument
Of half that worth as those your swords, made rich
With the most noble blood of all this world.
I do beseech ye, if you bear me hard,
Now, whilst your *purpled*[5] hands do *reek*[6] and smoke,
Fulfil your pleasure. Live a thousand years,
I shall not find myself so *apt*[7] to die:
No place will please me so, no mean of death,
As here by Cæsar, and by you cut off,
The *choice*[8] and master spirits of this age.
Brutus. O Antony, beg not your death of us,
Though now we must appear bloody and cruel,
As, by our hands and this our present act,
You see we do; yet see you but our hands,
And this the bleeding business they have done:
Our hearts you see not,—they are pitiful;
And pity to the general wrong of Rome—

1. constantly, ever
2. 'turns out only too true'
3. have his blood shed
4. excessively great
5. dyed red in blood
6. exhaling vapour
7. ready
8. best

Serv. I shall convey this to him and he shall probably come at once. [*Exit.*

Bru. I am sure to win him over to our side.

Cass. Let us hope so. But I have my doubts about him and I am afraid that he will stir up mischief, and my suspicions are never vague imaginings.

Bru. Well, here he is.

Re-enter ANTONY

I am glad to see you, Mark Antony.

Ant. O most powerful Cæsar! Do you, who but now towered above mankind, now lie so low? Are all your victories, distinctions, glories, and honours reduced to the small size of this body. Goodbye. Well, gentlemen, I do not know what your intensions are, or who is next on your list that must be put to death, or who is too replete with blood that he must be murdered. If I am going to be your next victim. I do not think there shall ever be a more opportune moment for death than this when Cæsar died, nor any weapon half as worthy as the swords that have been made rich with the blood of the noblest man who lived on this earth. I request you that if you have a grudge against me, come, kill me now while your hands are yet warm with the blood of Cæsar on them. Even if I were to live a thousand years I do not think I shall find a moment when I shall be more fit and ready to die nor any place of death that shall please me better, nor means of it as this when I can die side by side with Cæsar, and by the hands of your men who are the best men in Rome possessing the greatest power and influence.

Bru. O Antony, do not ask us to kill you, though you must now think us bloody and cruel. No doubt you see our hands which are blood-stained, and this murder that we have committed which must make you think that we are cruel and bloody, but you see only our hands, that committed the crime: you do not see our hearts which are full of pity and gentle feeling. And our compassion for the miseries which the Romans feel drove from our hearts the

As fire drives out fire, *so pity pity*[1]—
Hath done this deed on Cæsar. *For your part*[2]
To you our swords have *leaden*[3] points, Mark Antony
Our arms, in strength of malice and our hearts
Of brothers' temper, do receive you in
With all kind love, good thoughts, and reverence.

Cassius. Your voice shall be as strong as any man's
In the *disposing of new dignities*[4]

Brutus. Only be patient till we have appeas'd
The multitude, beside themselves with fear,
And then we will *deliver*[5] you the cause,
Why I, that did love Cæsar when I struck him,
Have thus *proceeded*[6]

Antony. I doubt not of your wisdom.
Let each man render me his bloody hand :
First, Marcus Brutus, will I shake with you ;—
Next, Caius Cassius, do I take your hand :
Now, Decius Brutus, yours ;—now yours. Metellus ;
Yours, Cinna ;—and, my valiant Casca, yours ;—
Thou last, not least in love, yours, good Trebonius,
Gentlemen all,—alas, what shall I say ?
My credit now stands on such slippery ground,
That one of two bad ways you must *conceit*[7] me,
Either a coward or a flatterer.
That I did love thee, Cæsar, O, 'tis true :
If, then, thy spirit look upon us now,
Shall it not grieve thee *dearer*[8] than thy death,
To see thy Antony making his peace,
Shaking the bloody fingers of thy foes,
Most noble ! in the presence of thy corse ?
Had I as many eyes as thou hast wounds,
Weeping as fast as they stream forth thy blood,
It would become me better than to close

1. so pity for Rome has driven out pity for Cæsar
2. as far as you are concerned
3. soft
4. allocation of public posts
5. declare
6. acted
7. judge
8. more bitterly than

compassion which we should otherwise have felt for Cæsar, just as one fire drives out another. Thus compelled by the pity of the sufferings of Rome we did this violence to Cæsar. But so far as you are concerned, our swords, so sharp against Cæsar, have lost their sharpness ; as regards you, our arms, so strong in hatred of Cæsar, have lost that strength and our hearts, brotherly in disposition, welcome you with affection and with kind wishes and high esteem.

Cass. You shall have as much to say as any other man in the giving away of offices and distinctions in the new regime we are entering.

Bru. But please have patience till we have satisfied the people who are well nigh frantic with terror. Then we shall explain to you our reasons and why I, who had so much regard for Cæsar should thus have acted towards him as I have acted.

Ant. I have not the slightest doubt that you acted wisely. Let me shake hands with all of you, even though, in your cases, they are blood-stained. First of all I will take your hand, Marcus Brutus, and next I will shake hands with you, Caius Cassius, and next with you Decius Brutus, and then Metellus you ; now give me your hand, Cinna, and then you brave Casca ; and although I shake hands with you, Trebonius, last of all, it does not mean that I hold you in any less esteem than the others. I do not know, gentlemen, what to say ; my credit with you is upon so insecure a footing and you must regard me in one of two lights—both equally bad—either you must take me for a coward or a flatterer. O Cæsar, I must admit that I loved you very dearly. If then, it were possible for your spirit to see us now it would pain you most sorely to see your Antony purchasing peace from your enemies and shaking their bloody hands in the very presence of your dead body. If I had as many eyes as your body has wounds, it would be more fitting for me to cry as abundantly from them all as the blood is flowing from your wounds than that I should come to amicable terms with your enemies. Pardon me,

In terms of friendship with thine enemies.
Pardon me, Julius!—Here wast thou *bay'd,*[1] brave *hart,*[2]
Here didst thou fall; and here thy hunters stand,
Sign'd in thy[3] *spoil,*[4] and *crimson'd*[5] *in thy lethe*[6].
O world, thou wast the forest to this hart;
And this, indeed, O world, the heart of thee.—
How like a deer, strucken by many princes.
Dost thou here lie!

Cassius. Mark Antony,—

Antony. Pardon me, Caius Cassius:
The enemies of Cæsar shall say this;
Then, in a friend, it is *cold modesty.*[7]

Cassius. I blame you not for praising Cæsar so;
But what *compact*[8] mean you to have with us?
Will you be *prick'd in*[9] number of our friends;
Or *shall we on,*[10] and not depend on you?

Antony. Therefore I took your hands, but was, indeed,
Sway'd from the point, by looking down on Cæsar.
Friends am I with you all, and love you all;
Upon this hope, that you shall give me reasons
Why and wherein Cæsar was dangerous.

Brutus. Or else were this a savage spectacle:
Our reasons are so full of good *regard,*[11]
That were you, Antony, the son of Cæsar,
You should be satisfied.

Antony. That's all I seek:
And am moreover suitor that I may
Produce his body to the market-place:
And in the pulpit, as becomes a friend,
Speak in the *order*[12] of his funeral.

Brutus. You shall, Mark Antony.

Cassius. Brutus, a word with you
[*Aside to Bru.*] You know not what you do: do not consent

1. driven to bay like a
2. stag
3. marked with
4. life-blood of which they have robbed you
5. dyed red with
6. death (*i.e.*, blood, the loss of which has caused your death)
7. faint praise
8. pact
9. marked down
10. shall we proceed on our course
11. weight
12. in the course of

Cæsar, here were you brought to bay by your enemies, as a hart in the chase is brought to bay by hounds, and here you fell and there stand your murderers, like hunters in a chase, marked with the blood that flowed from you when you were slain. To Cæsar the world was a domain in which he roamed at large as a hart roams in a forest and Cæsar was the source and centre of the world's vitality. But now he lies there like a hart that was so noble that many princes joined in hunting it.

Cass. Mark Antony,—

Ant. Excuse me, Cassius ; even the enemies of Cæsar are certain to say as much as I have said : from a friend it is but a poor and scanty tribute of affection.

Cass. I don't blame you for thus praising Cæsar. But what I want to know is, on what terms do you mean to be with us ? Shall we include you among the list of our friends, or shall we proceed in our course of action without relying upon your co-operation ?

Ant. It was because I wished to be numbered among your friends that I shook hands with you. I was led away from the matter in hand as soon as I saw the dead body of Cæsar. I am friends with all of you and love you all equally upon the condition that you shall, as I hope, tell me in what way Cæsar was a source of danger.

Bru. Quite so, and if we are not prepared to do so, then this would be a piece of bloody business—a mere spectacle of brutality. Our reasons, Antony, deserve such favourable consideration that even if you were the son of Cæsar you would be satisfied with them.

Ant. Well, so far as Cæsar's death is concerned, this is all I seek. But I have another, a different request to make as well. I pray that I may be allowed to convey his dead body to the market place and there show it and be allowed to speak from the pulpit in the course of the funeral ceremony, as is the custom for friends to do.

Bru. We allow you that, Mark Antony.

Cass. Brutus, may I have a word with you in private. (*Aside to Brutus*). You are making a great mistake in allow-

That Antony speak in his funeral:
Know you how much the people may be mov'd
By that which he will utter?

Brutus. By your pardon:—
I will myself into the pulpit first,
And show the reason of our Cæsar's death:
What Antony shall speak, I will protest
He speaks by leave and by permission;
And that we are contented Cæsar shall
Have all true rites and lawful ceremonies.
It *shall advantage*[1] more than do us wrong.

Cassius. I know not what my *fall*;[2] I like it not.

Brutus. Mark Antony, here, take you Cæsar's body.
You shall not in your funeral speech blame us,
But speak all good you can devise of Cæsar;
And say you do't by our permission;
Else shall you not have any hand at all
About his funeral: and you shall speak
In the same pulpit whereto I am going,
After my speech is ended.

Antony. Be it so;
I do desire no more.

Brutus. Prepare the body, then, and follow us.
[*Exeunt all except Antony.*

Antony. O, pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers!
Thou art the ruins of the noblest man
That ever lived in the *tide*[3] of times.
Woe to the hands that shed this costly blood!
Over thy wounds now do I prophesy,—
Which, like dumb mouths, do *ope*[4] their *ruby*[5] lips,
To beg the voice and utterance of my tongue,—
A curse shall *light upon*[6] the *limbs of men*;[7]

1. shall be to our advantage
2. happen
3. course
4. open
5. red
6. fell upon
7. bodies

ing Antony to speak at the funeral. Do not agree to Antony speak at the funeral ceremony. You do not know to what extent the people may be stirred by what he may say.

Bru. Excuse me, with your permission I will explain what my intentions are. I shall first speak and tell the people our reasons for killing Cæsar whom we loved so much. I shall then declare that whatever Antony says is said by our permission and so has our acquiescence ; and that we are glad that Cæsar shall have all due funeral rites and customary observance. Thus Antony speaking after me will do no more good than harm.

Cass. I am not sure how it will all turn out. Yet, inspite of all you say I dislike the idea of Antony's being allowed to speak in Cæsar's funeral.

Bru. Come, Antony, and take the body of Cæsar. Be careful that you do not say anything against us in your funeral speech ; though you can say all the good that you can think of about Cæsar, and also say that you are doing so with our permission ; otherwise you will not be allowed to take any part in the funeral of Cæsar. Moreover, you shall not be at liberty to address the people anywhere you please and at any time, but only from the same pulpit as myself and only after I have explained to them the circumstances of Cæsar's death.

Ant. So let it be, I want nothing more.

Bru. Prepare the body for funeral then and follow us.
[*Exeunt all but Antony.*

Ant. Pardon me, Cæsar ; you are now a mere bleeding piece of earth ; pardon me for being friendly with these cruel murderers. You lie there, the remains of the most illustrious man the world has ever known. May those who shed this precious blood be crushed ! The gaping, bleeding wounds of this mangled body are like a dumb man who opens his lips in order to indicate what he cannot utter. They seem to appeal to me that I should speak on their behalf since they cannot speak themselves. Looking down upon your hacked body, I prophesy that a curse shall fall

Domestic fury[1] and fierce civil strife
Shall *cumber*[2] all the parts of Italy;
Blood and destruction shall be so *in use*,[3]
And dreadful objects so familiar,
That mothers shall but smile when they behold
Their infants *quarter'd*[4] with the hands of war;
All pity chok'd with *custom*[5] of *fell*[6] deeds:
And Cæsar's spirit, ranging for revenge,
With *Ate*[7] by his side come hot from hell,
Shall in these confines with a monarch's voice
Cry "Havoc,"[8] and let slip the *dogs of war*,[9]
That this foul deed shall smell above the earth
With *carrion men*,[10] groaning for burial.

Enter a Servant.

You serve Octavius Cæsar, do you not?

Servant. I do, Mark Antony.

Antony. Cæsar did write for him to come to Rome.

Servant. He did receive his letters, and is coming;
And bid me say to you by word of mouth—
O Cæsar!— [*Seeing the body.*

Antony. Thy heart is big, get thee apart and weep.
Passion, I see, is catching; for mine eyes,
Seeing those beads of sorrow stand in thine,
Began to water. Is thy master coming?

Servant. He *lies*[11] to-night within seven leagues of Rome.

Antony. *Post*[12] back with speed, and tell him what hath chanc'd:
Here is a mourning Rome, a dangerous Rome,
No Rome of safety for Octavius yet;
Hie hence, and tell him so. Yet, stay awhile;
Thou shalt not back till I have borne this corse
Into the market-place: there shall I try,

1. domestic quarrel
2. encumber, overwhelm
3. common
4. hacked in pieces
5. common practice
6. cruel
7. Goddess of Revenge
8. a signal for indiscriminate slaughter
9. famine, sword, fire
10. dead bodies

11. has halted on his journey
12. hurry

up to Cæsar and at once make his petition.

Bru. He is ready. You go forward and support him

Cin. Casca, remember that you are the first to strike the blow.

Cæs. Are you all prepared? Let me now know the wrongs that can be set right by me and my senators.

Met. Most noble, most majestic and most powerful Cæsar. Metellus Cimber goes down on his knees before you to—(*Kneeling.*)

Cæs. I must stop this, Cimber, by anticipating what you have to say. An ordinary man's heart may be softened by these stoopings and cringings and so influenced he might go against and disturb the regular legal decisions as if they were laws made by children. But do not be foolish enough to suppose that there runs in Cæsar's veins blood so ready to revolt from what is noble that it will be thawed from its firm consistency by the warmth of sweet words which has such effect upon the blood of fools. It is impossible that I should be moved by these sweet flatteries, servile fawning or low cringings. Your brother has been exiled by a decree—and if it is for his pardon that you bend, flatter and implore I treat you with the most utter contempt. Be sure that Cæsar is never deliberately unjust nor can he be persuaded into reversing a decree unless sufficient reason can be shown for his doing so.

Met. Is there no person who has greater influence with Cæsar, persuade him to recall my brother from exile.

Bru. I kiss your hand, Cæsar, but not because I flatter you; but pray you that Publius Cimber should have an immediate and free and unconditional repeal.

Cæs. What Brutus, do *you* pray for him?

Cass. Pardon me, Cæsar, here I kneel before you and beg that Publius Cimber may have freedom.

Cæs. If I were a man like you; you might reasonably expect to shake my determination; if it were in my nature

If I could pray to move, prayers would move me :
But I am constant as the *northern star*,[1]
Of whose *true-fix'd*[2] and *resting quality*[3]
There is no *fellow*[4] in the *firmament*.[5]
The skies are painted with unnumber'd *sparks*,[6]
They are all fire, and every one doth shine ;
But there's but one in all doth hold his place :
So in the world,—'tis furnish'd well with men,
And men are *flesh and blood*,[7] and *apprehensive* ;[8]
Yet in the number I do know but one
That unassailable *holds on his rank*,[9]
Unshak'd of motion : and that I am he,
Let me a little show it, even in this,—
That I was constant Cimber should be banish'd,
And constant do remain to keep him so.

Cinna. O Cæsar,—

Cæsar. Hence ! wilt thou lift up Olympus ?

Decius. Great Cæsar,—

Cæsar. Doth not Brutus *bootless*[10] kneel ?

Casca. Speak, hands, for me !

[*Casca stabs Cæsar in the neck. He is then stabbed by several other Conspirators, and last by Marcus Brutus.*

Cæsar. *Et tu, Brute*,[11]—Then fall, Cæsar !

[*Dies. The Senators and People retire in confusion.*

Cinna. Liberty ! Freedom ! Tyranny is dead !—
Run hence, proclaim, cry it about the streets.

Cassius. Some to the common *pulpits*,[12] and cry out,
"Liberty, freedom, and enfranchisement !"

Brutus. People, and senators, be not affrighted ;
Fly not ; stand still :—ambition's debt is paid.

Casca. Go to the pulpit, Brutus.

Decius. And Cassius too.

1. pole star
2. fast fixed
3. immovable nature
4. equal
5. sky
6. stars
7. 'constituted alike'
8. gifted intelligence
9. keeps his position
10. in vain
11. you too, Brutus
12. platforms

to employ prayers in order to move others; the prayer of others would move me. But I am as firm and unshakable in my resolution as the pole star, whose fast-fixed and immovable nature is shared by none of his fellow stars. The sky is decked with innumerable stars—each brilliant and sparkling—but there is none among them that maintains its station. Similarly in this world, which is filled with men who are all constituted alike of flesh and blood and intelligence; and yet so far as I know there is only one among them who maintains his high dignity unaffected by others and undisturbed by the force which moves the rest. And even in this respect I want to prove to you that I am that man. I was determined that Cimber be exiled and remain as determined that he shall continue so and shall not be recalled.

Cin. O Cæsar—

Cæs. Away, will you attempt an impossible feat?

Dec. Mighty Cæsar—

Cæs. Have I not refused to listen to Brutus' prayer, and do you suppose yours will have more effect?

Casca. I will make known my mind not by words, but by action [*Casca first, then the other conspirators and Brutus stab Cæsar*].

Cæs. What! thou too, Brutus? Then let me die! [*Dies.*]

Cin. By the death of Cæsar who was a tyrant we have secured popular liberty and freedom for all. Delay not and proclaim it throughout the whole of Rome.

Cass. Go some to the pulpits and declare aloud that every one shall have freedom, liberty and equality.

Bru. People and members of the Senate, you need not have any fears, do not run away; stay where you are, Cæsar has paid this penalty because he was ambitious.

Casca. Go to the pulpit, Brutus.

Dec. Cassius should also do so.

Brutus. Where's Publius?
Cinna. Here, quite confounded with this mutiny.
Metellus. Stand fast together, lest some friend of Cæsar's
Should *chance*[1]—
Brutus. Talk not of standing.—Publius, good cheer:
There is no harm intended to your person,
Nor to no Roman else: so tell them, Publius.
Cassius. And leave us, Publius; lest that the people,
Rushing on us, should do your age some mischief.
Brutus. Do so:—and let no man *abide*[2] this deed,
But we the doers.

Re-enter TREBONIUS

Cassius. Where's Antony?
Trebonius. Fled to his house amaz'd:
Men, wives, and children stare, cry out, and run
As it were *doomsday.*[3]
Brutus. Fates, we will know your pleasures:
That we shall die, we know; 'tis but the time,
And drawing days out, that men stand upon.
Cassius. Why, he that cuts off twenty years of life
Cuts off so many years of fearing death.
Brutus. Grant that, and then is death a benefit:
So are we Cæsar's friends, that have abridg'd
His time of fearing death.—Stoop, Romans, stoop,
And let us bathe our hands in Cæsar's blood
Up to the elbows, and besmear our swords:
Then walk we forth, even to the market-place,
And, waving our red weapons o'er our heads,
Let's all cry, "Peace, freedom, and liberty!"
Cassius. Stoop, then, and wash.—How many ages hence
Shall this our lofty scene be acted over
In states unborn and *accents*[4] yet unknown!

1. *i.e.*, chance to attack us
2. bear the consequences of
3. the Day of Judgement
4. languages

Bru. But where is Publius?

Cin. Oh he's here, quite upset by this insurrection.

Met. Let us all stand close together, prepared to help one another lest some friend of Cæsar should——

Bru. Let there be no thought of standing, but let us disperse and speak to the people, giving the reasons for our act. Do not fear anything. Publius, there is no harm meant to you, nor to any other Roman; please convey this to all Romans.

Cass. Publius, you had better go away; lest the people in crowding upon us to ascertain the meaning of our action should do injury to you who are so old.

Bru. Yes, do go away for we do not want any one to suffer the consequences of this action except ourselves.

Re-enter TREBONIUS

Cass. Where is Antony?

Tre. He has run away to his house in terror. Men, women and children look aghast with terror and shriek and run about as if it were Doomsday to-day.

Bru. We are all anxiously wanting to know what is in store for us. Death, we know, is inevitable, it is but the time when they will die, and the protracting of their days to the utmost length that concerns men so much. [*i.e.* Though men know they must die, they wish to live as long as they can.]

Cass. Well, the man who kills himself twenty years before the appointed time of death, saves himself twenty years of fearing death.

Bru. Well, if this is true, then death is an advantage, and we prove ourselves the friends of Cæsar, for we have shortened the period during which he would otherwise have feared death. Bend down, Romans, and let us wash our hands upto elbows in the blood of Cæsar; let us paint our swords with it too; and then we shall go out into the pulpit, brandishing our swords over our heads and crying, 'Peace, liberty and freedom.'

Cass. Let us stop and wash our hands and swords. Many centuries after our death this tragedy would be enacted in communities that do not yet exist and in languages that are not yet known.

Brutus. How many times shall Cæsar bleed *in sport*,[1]
That now on Pompey's basis lies along
No worthier than the dust!

Cassius. So oft as that shall be,
So often shall the *knot*[2] of us be call'd
The men that gave their country liberty.

Decius. What, shall we forth?

Cassius. Ay, every man away:
Brutus shall lead; and we will *grace his heels*[3]
With the most blodest and best hearts of Rome.

Brutus. Soft! who comes here?

Enter a Servant

A friend of Antony's.

Servant. Thus, Brutus, did my master bid me kneel;
Thus did Mark Antony bid me fall down;
And, being prostrate, thus he bade me say:—
Brutus is noble, wise, valiant, and honest;
Cæsar was mighty, bold, royal, and loving:
Say I love Brutus, and I honour him;
Say I fear'd Cæsar, honour'd him, and lov'd him.
If Brutus will *vouchsafe*[4] that Antony
May safely come to him, and be resolv'd
How Cæsar has deserv'd to lie in death,
Mark Antony shall not love Cæsar dead
So well as Brutus living; but will follow
The fortunes and affairs of noble Brutus
Thorough[5] the *hazards*[6] of this *untrod state*[7]
With all true faith. So says my master Antony.

Brutus. Thy master is a wise and valiant Roman;
I never thought him worse.
Tell him, so please him come unto this place,
He shall be satisfied; and, by my honour,
Depart untouch'd.

1. on the stage
2. band
3. do him honour by following him
4. guarantee
5. through
6. dangers
7. new, uncertain state of affairs

Bru. On numerous occasions Cæsar will be murdered in dramatic representation of the tragedy. Cæsar, who now lies stretched out at the basis of Pompey's statue nothing better than the dust around him.

Cass. As often as this scene will be enacted so often will we the conspirators be rated as those who liberated their countrymen.

Dec. Well, shall we now go out ?

Cass. Yes we must all go now and Brutus shall lead us and we the bravest and the best of Romans will do him honour by following him.

Bru. But listen ? Who is coming here ?

Enter a Servant

He is a fiend of Antony's.

Serv. Thus my master commanded me to kneel before you, and in this way he told me to fall prostrate on the ground ; and bade me when thus prostrate to tell you this :—Brutus is noble, prudent and honourable, Cæsar was most mighty, courageous and affectionate ; Antony loves Brutus and has a great regard for him, he was afraid of Cæsar but respected him and loved him. He further adds that if Brutus will condescend to guarantee that he may come in safety and have it explained to him, how it is that Cæsar has deserved to lie, as he now does, a prostrate corpse. Antony would not have the same deep love for the dead Cæsar as he would have for the living Brutus ; and that he would truly and gladly follow the changes of Brutus' fortunes through all the dangers of the new state of things on which they were entering. This is the message that my master, Antony, has sent to you through me.

Bru. Your master is what I always thought him to be— a wise and brave Roman citizen. You can tell him that provided he thinks fit, he can come here and I will satisfy his doubts and that I give my word of honour that he shall be allowed to come and go in perfect safety.

Servant. I'll fetch him presently. [*Exit.*

Brutus. I know that we shall have him well to friend.

Cassius. I wish we may: but yet have I a mind
That fears him much; and my misgiving *still*[1]
Falls shrewdly to the purpose.[2]

Brutus. But here comes Antony.

Re-enter ANTONY

Welcome, Mark Antony.

Antony. O mighty Cæsar! dost thou lie so low?
Are all thy conquests, glories, triumphs, spoils,
Shrunk to this little measure? Fare thee well.—
I know not, gentlemen, what you intend,
Who else must be *let blood*,[3] who else is *rank*:[4]
If I myself, there is no hour so fit
As Cæsar's death's hour; nor no instrument
Of half that worth as those your swords, made rich
With the most noble blood of all this world.
I do beseech ye, if you bear me hard,
Now, whilst your *purpled*[5] hands do *reek*[6] and smoke,
Fulfil your pleasure. Live a thousand years,
I shall not find myself so *apt*[7] to die:
No place will please me so, no mean of death,
As here by Cæsar, and by you cut off,
The *choice*[8] and master spirits of this age.

Brutus. O Antony, beg not your death of us.
Though now we must appear bloody and cruel,
As, by our hands and this our present act,
You see we do; yet see you but our hands,
And this the bleeding business they have done:
Our hearts you see not,—they are pitiful;
And pity to the general wrong of Rome—

1. constantly, ever
2. 'turns out only too true'
3. have his blood shed
4. excessively great
5. dyed red in blood
6. exhaling vapour
7. ready
8. best

Serv. I shall convey this to him and he shall probably come at once. [*Exit.*

Bru. I am sure to win him over to our side.

Cass. Let us hope so. But I have my doubts about him and I am afraid that he will stir up mischief, and my suspicions are never vague imaginings.

Bru. Well, here he is.

Re-enter ANTONY

I am glad to see you, Mark Antony.

Ant. O most powerful Cæsar! Do you, who but now towered above mankind, now lie so low? Are all your victories, distinctions, glories, and honours reduced to the small size of this body. Goodbye. Well, gentlemen, I do not know what your intensions are, or who is next on your list that must be put to death, or who is too replete with blood that he must be murdered. If I am going to be your next victim. I do not think there shall ever be a more opportune moment for death than this when Cæsar died, nor any weapon half as worthy as the swords that have been made rich with the blood of the noblest man who lived on this earth. I request you that if you have a grudge against me, come, kill me now while your hands are yet warm with the blood of Cæsar on them. Even if I were to live a thousand years I do not think I shall find a moment when I shall be more fit and ready to die nor any place of death that shall please me better, nor means of it as this when I can die side by side with Cæsar, and by the hands of your men who are the best men in Rome possessing the greatest power and influence.

Bru. O Antony, do not ask us to kill you, though you must now think us bloody and cruel. No doubt you see our hands which are blood-stained, and this murder that we have committed which must make you think that we are cruel and bloody, but you see only our hands, that committed the crime: you do not see our hearts which are full of pity and gentle feeling. And our compassion for the miseries which the Romans feel drove from our hearts the

As fire drives out fire, *so pity pity*[1]—
Hath done this deed on Cæsar. *For your part*[2]
To you our swords have *leaden*[3] points, Mark Antony
Our arms, in strength of malice and our hearts
Of brothers' temper, do receive you in
With all kind love, good thoughts, and reverence.

1. so pity for Rome has driven out pity for Cæsar
2. as far as you are concerned
3. soft

Cassius. Your voice shall be as strong as any man's
In the *disposing of new dignities*[4].

Brutus. Only be patient till we have appeas'd
The multitude, beside themselves with fear,
And then we will *deliver*[5] you the cause,
Why I, that did love Cæsar when I struck him,
Have thus *proceeded*[6]

4. allocation of public posts
5. declare
6. acted

Antony. I doubt not of your wisdom.
Let each man render me his bloody hand :
First, Marcus Brutus, will I shake with you ;—
Next, Caius Cassius, do I take your hand :
Now, Decius Brutus, yours ;—now yours, Metellus ;
Yours, Cinna ;—and, my valiant Casca, yours ;—
Thou last, not least in love, yours, good Trebonius.
Gentlemen all,—alas, what shall I say ?
My credit now stands on such slippery ground,
That one of two bad ways you must *conceit*[7] me,
Either a coward or a flatterer.
That I did love thee, Cæsar, O, 'tis true :
If, then, thy spirit look upon us now,
Shall it not grieve thee *dearer*[8] than thy death,
To see thy Antony making his peace,
Shaking the bloody fingers of thy foes,
Most noble ! in the presence of thy corse ?
Had I as many eyes as thou hast wounds,
Weeping as fast as they stream forth thy blood,
It would become me better than to close

7. judge
8. more bitterly than

compassion which we should otherwise have felt for Cæsar, just as one fire drives out another. Thus compelled by the pity of the sufferings of Rome we did this violence to Cæsar. But so far as you are concerned, our swords, so sharp against Cæsar, have lost their sharpness ; as regards you, our arms, so strong in hatred of Cæsar, have lost that strength and our hearts, brotherly in disposition, welcome you with affection and with kind wishes and high esteem.

Cass. You shall have as much to say as any other man in the giving away of offices and distinctions in the new regime we are entering.

Bru. But please have patience till we have satisfied the people who are well nigh frantic with terror. Then we shall explain to you our reasons and why I, who had so much regard for Cæsar should thus have acted towards him as I have acted.

Ant. I have not the slightest doubt that you acted wisely. Let me shake hands with all of you, even though, in your cases, they are blood-stained. First of all I will take your hand, Marcus Brutus, and next I will shake hands with you, Caius Cassius, and next with you Decius Brutus, and then Metellus you ; now give me your hand, Cinna, and then you brave Casca ; and although I shake hands with you, Trebonius, last of all, it does not mean that I hold you in any less esteem than the others. I do not know, gentlemen, what to say ; my credit with you is upon so insecure a footing and you must regard me in one of two lights—both equally bad—either you must take me for a coward or a flatterer. O Cæsar, I must admit that I loved you very dearly. If then, it were possible for your spirit to see us now it would pain you most sorely to see your Antony purchasing peace from your enemies and shaking their bloody hands in the very presence of your dead body. If I had as many eyes as your body has wounds, it would be more fitting for me to cry as abundantly from them all as the blood is flowing from your wounds than that I should come to amicable terms with your enemies. Pardon me,

In terms of friendship with thine enemies.
Pardon me, Julius!—Here wast thou *bay'd*,[1] brave *hart*;[2]
Here didst thou fall; and here thy hunters stand,
Sign'd in thy[3] *spoil*,[4] and *crimson'd*[5] *in thy lethe*[6].
O world, thou wast the forest to this hart;
And this, indeed, O world, the heart of thee.—
How like a deer, strucken by many princes,
Dost thou here lie!

Cassius. Mark Antony,—

Antony. Pardon me, Caius Cassius:
The enemies of Cæsar shall say this;
Then, in a friend, it is *cold modesty*.[7]

Cassius. I blame you not for praising Cæsar so;
But what *compact*[8] mean you to have with us?
Will you be *prick'd in*[9] number of our friends;
Or *shall we on*,[10] and not depend on you?

Antony. Therefore I took your hands, but was, indeed,
Sway'd from the point, by looking down on Cæsar.
Friends am I with you all, and love you all;
Upon this hope, that you shall give me reasons
Why and wherein Cæsar was dangerous.

Brutus. Or else were this a savage spectacle:
Our reasons are so full of good *regard*,[11]
That were you, Antony, the son of Cæsar,
You should be satisfied.

Antony. That's all I seek:
And am moreover suitor that I may
Produce his body to the market-place:
And in the pulpit, as becomes a friend,
Speak in the *order*[12] of his funeral.

Brutus. You shall, Mark Antony.

Cassius. Brutus, a word with you
[*Aside to Bru.*] You know not what you do: do not consent

1. driven t[o] bay like a
2. stag
3. marked with
4. life-blood of which they have robbed yo[u]
5. dyed re[d] with
6. death (*i.e.*, blood, the loss of which has caused you[r] death)
7. faint praise
8. pact
9. marked down
10. shall we proceed on our course
11. weight
12. in the course of

Cæsar, here were you brought to bay by your enemies, as a hart in the chase is brought to bay by hounds, and here you fell and there stand your murderers, like hunters in a chase, marked with the blood that flowed from you when you were slain. To Cæsar the world was a domain in which he roamed at large as a hart roams in a forest and Cæsar was the source and centre of the world's vitality. But now he lies there like a hart that was so noble that many princes joined in hunting it.

Cass. Mark Antony,—

Ant. Excuse me, Cassius ; even the enemies of Cæsar are certain to say as much as I have said : from a friend it is but a poor and scanty tribute of affection.

Cass. I don't blame you for thus praising Cæsar. But what I want to know is, on what terms do you mean to be with us ? Shall we include you among the list of our friends, or shall we proceed in our course of action without relying upon your co-operation ?

Ant. It was because I wished to be numbered among your friends that I shook hands with you. I was led away from the matter in hand as soon as I saw the dead body of Cæsar. I am friends with all of you and love you all equally upon the condition that you shall, as I hope, tell me in what way Cæsar was a source of danger.

Bru. Quite so, and if we are not prepared to do so, then this would be a piece of bloody business—a mere spectacle of brutality. Our reasons, Antony, deserve such favourable consideration that even if you were the son of Cæsar you would be satisfied with them.

Ant. Well, so far as Cæsar's death is concerned, this is all I seek. But I have another, a different request to make as well. I pray that I may be allowed to convey his dead body to the market place and there show it and be allowed to speak from the pulpit in the course of the funeral ceremony, as is the custom for friends to do.

Bru. We allow you that, Mark Antony.

Cass. Brutus, may I have a word with you in private. (*Aside to Brutus*). You are making a great mistake in allow-

That Antony speak in his funeral :
Know you how much the people may be mov'd
By that which he will utter ?

Brutus. By your pardon ;—
I will myself into the pulpit first,
And show the reason of our Cæsar's death :
What Antony shall speak, I will protest
He speaks by leave and by permission ;
And that we are contented Cæsar shall
Have all true rites and lawful ceremonies.
It *shall advantage*[1] more than do us wrong.

Cassius. I know not what my *fall* ;[2] I like it not.

Brutus. Mark Antony, here, take you Cæsar's body.
You shall not in your funeral speech blame us,
But speak all good you can devise of Cæsar ;
And say you do't by our permission ;
Else shall you not have any hand at all
About his funeral : and you shall speak
In the same pulpit whereto I am going,
After my speech is ended.

Antony. Be it so ;
I do desire no more.

Brutus. Prepare the body, then, and follow us.
[*Exeunt all except Antony.*

Antony. O, pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers !
Thou art the ruins of the noblest man
That ever lived in the *tide*[3] of times.
Woe to the hands that shed this costly blood !
Over thy wounds now do I prophesy,—
Which, like dumb mouths, do *ope*[4] their *ruby*[5] lips,
To beg the voice and utterance of my tongue,—
A curse shall *light upon*[6] the *limbs of men* ;[7]

1. shall be to our advantage
2. happen
3. course
4. open
5. red
6. fell upon
7. bodies

ing Antony to speak at the funeral. Do not agree to Antony speak at the funeral ceremony. You do not know to what extent the people may be stirred by what he may say.

Bru. Excuse me, with your permission I will explain what my intentions are. I shall first speak and tell the people our reasons for killing Cæsar whom we loved so much. I shall then declare that whatever Antony says is said by our permission and so has our acquiescence ; and that we are glad that Cæsar shall have all due funeral rites and customary observance. Thus Antony speaking after me will do no more good than harm.

Cass. I am not sure how it will all turn out. Yet, inspite of all you say I dislike the idea of Antony's being allowed to speak in Cæsar's funeral.

Bru. Come, Antony, and take the body of Cæsar. Be careful that you do not say anything against us in your funeral speech ; though you can say all the good that you can think of about Cæsar, and also say that you are doing so with our permission ; otherwise you will not be allowed to take any part in the funeral of Cæsar. Moreover, you shall not be at liberty to address the people anywhere you please and at any time, but only from the same pulpit as myself and only after I have explained to them the circumstances of Cæsar's death.

Ant. So let it be, I want nothing more.

Bru. Prepare the body for funeral then and follow us.
[*Exeunt all but Antony.*

Ant. Pardon me, Cæsar ; you are now a mere bleeding piece of earth ; pardon me for being friendly with these cruel murderers. You lie there, the remains of the most illustrious man the world has ever known. May those who shed this precious blood be crushed ! The gaping, bleeding wounds of this mangled body are like a dumb man who opens his lips in order to indicate what he cannot utter. They seem to appeal to me that I should speak on their behalf since they cannot speak themselves. Looking down upon your hacked body, I prophesy that a curse shall fall

Domestic fury[1] and fierce civil strife
Shall *cumber*[2] all the parts of Italy;
Blood and destruction shall be so *in use*,[3]
And dreadful objects so familiar,
That mothers shall but smile when they behold
Their infants *quarter'd*[4] with the hands of war;
All pity chok'd with *custom*[5] of *fell*[6] deeds:
And Cæsar's spirit, ranging for revenge,
With *Ate*[7] by his side come hot from hell,
Shall in these confines with a monarch's voice
Cry "Havoc,"[8] and let slip the *dogs of war*,[9]
That this foul deed shall smell above the earth
With *carrion men*,[10] groaning for burial.

Enter a Servant.

You serve Octavius Cæsar, do you not?

Servant. I do, Mark Antony.

Antony. Cæsar did write for him to come to Rome.

Servant. He did receive his letters, and is coming;
And bid me say to you by word of mouth—
O Cæsar!— [*Seeing the body.*

Antony. Thy heart is big, get thee apart and weep.
Passion, I see, is catching; for mine eyes,
Seeing those beads of sorrow stand in thine,
Began to water. Is thy master coming?

Servant. He *lies*[11] to-night within seven leagues of Rome.

Antony. *Post*[12] back with speed, and tell him what hath chanc'd:
Here is a mourning Rome, a dangerous Rome,
No Rome of safety for Octavius yet;
Hie hence, and tell him so. Yet, stay awhile;
Thou shalt not back till I have borne this corse
Into the market-place: there shall I try,

1. domestic quarrel
2. encumber, overwhelm
3. common
4. hacked in pieces
5. common practice
6. cruel
7. Goddess of Revenge
8. a signal for indiscriminate slaughter
9. famine, sword, fire
10. dead bodies
11. has halted on his journey
12. hurry

on the bodies of men, family feuds and a terrible civil war shall crowd with the bodies of the slain all the different parts of Italy. Bloodshed and death would be things of common occurrence and so many dreadful things will happen frequently that mothers will not feel horrified at the sight of their infants being cut in pieces by the bloody hands of soldiers; all fountains of pity will be cooked up by the frequencies of atrocious cruelties; and the ghost of Cæsar, roaming hither and thither like a beast of prey to be avenged on his cruel murderers with the spirits of revenge and mischief come in hot haste from hell, shall with the authority of a monarch cause these territories to be ravaged mercilessly by famine, war and fire, so that the stench of this foul deed shall rise from the bodies of men rotting above ground and pollute the whole earth.

Enter a Servant

You are the servant of Octavius Cæsar, are you not?

Serv. I am, Mark Antony.

Ant. Julius Cæsar wrote to him letters bidding him return to Rome.

Serv. Yes, he received those letters and he is coming and he asked me to tell you verbally. (*Sees the dead body of Cæsar*) O Cæsar—

Ant. You are full of grief, go aside and cry. Sorrow is catching and I find that I cannot keep back my tears when I see yours. Is your master coming?

Serv. He has halted on his journey to-night about seven leagues from Rome.

Ant. Hurry back to him then and tell him what has happened. Rome is now a sorrowful and dangerous place and it would not be safe for Octavius Cæsar to come in. Hasten back to him and tell him so. But just a second; you must not go back till I have carried his dead body to the market place and by addressing the people, tested their

In my *oration*,[1] how the people take
The cruel issue of these bloody men;
According to the which, thou shalt *discourse*[2]
To young Octavius of the state of things.
Lend me your hand.[3] [*Exeunt with Cæsar's body.*

SCENE II. *The Forum*.

Enter BRUTUS *and* CASSIUS, *and a throng of* Citizens.

Citizens. We will be satisfied: let us be satisfied.

Bru. Then follow me, and give me audience, friends.—
Cassius, go you into the other street,
And *part the numbers*.[4]—
Those that will hear me speak, let 'em stay here;
Those that will follow Cassius, go with him;
And public reasons shall be rendered
Of Cæsar's death.

First Citizen. I will hear Brutus speak.

Sec. Cit. I will hear Cassius; and compare their reasons,
When severally we hear them rendered.

[*Exit Cassius, with some of the Citizens. Brutus goes into the pulpit.*

Third Citizen. The noble Brutus is ascended: silence!

Brutus. Be patient till the last.

Romans, country men, and *lovers*![5] hear me for my cause, and be silent, that you may hear: believe me for mine honour, and have respect to mine honour, that you may believe: censure me in your wisdom, and awake your senses, that you may the better judge. If there be any in this assembly, and dear friend of Cæsar's to him I say, that Brutus' love to Cæsar was no less than his. If, then, that friend demand why Brutus rose against Cæsar, this is my answer,—Not that

1. speech
2. talk
3. *i.e.*, for carrying Cæsar's body
4. divide the audience into parts
5. friends

feelings and ascertained in what light they regard the cruel deed which these bloody men have brought about. And according to the way in which they take the deed you shall report to Octavius how things are in Rome. Help me in lifting up Cæsar's body. [*Exeunt with Cæsar's body.*

SCENE II

The Forum

Enter BRUTUS *and* CASSIUS, *and a throng of* Citizens.

Citizens. We are determined to be informed fully as to the causes of Cæsar's murder.

Bru. Then, friends, come along with me and listen to what I shall tell you. Cassius, you go to the other street and divide the crowd into two. Those who want to listen to me can stay here, those who want to listen to Cassius should accompany him. In public we will give our reasons for killing Cæsar.

First Cit. I will hear Brutus.

Sec. Cit. I will hear Cassius. We will then compare the reasons they separately give.

[*Exit Cassius with some of the citizens. Brutus goes into the pulpit.*

Third Cit. The noble Brutus has gone into the pulpit. Silence everybody.

Bru. You must remain quiet to the very end of my speech. Romans, countrymen and my good friends, please give me a patient hearing for the sake of the cause that I have to plead and be silent that you may all hear me. Have faith in what I say for the sake of my honourable character; and have a regard for my character that you may believe what I say. Think wisely before you pass judgment on what I shall say, rouse your intelligence in order that you may be able to judge me the better. If there is anybody here among the audience who thinks he was a friend of Cæsar; let me tell him that my love for him was in no way less than his. If then such a friend wants to know why I lifted my hand against Cæsar I may tell him that my love for Rome was much greater than that for Cæsar. Would you prefer that Cæsar were alive and you should be slaves or that Cæsar were dead

I loved Cæsar less, but that I loved Rome more. Had you rather Cæsar were living, and die all slaves, than that Cæsar were dead, to live all free men? As Cæsar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him: but, as he was ambitious, I slew him. There is tears for his love; joy for his fortune; honour for his valour; and death for his ambition. Who is here so base that would be a bondman? If any, speak; for him have I offended. Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.

Citizens. None, Brutus, none. 38

Brutus. Then none have I offended. I have done no more to Cæsar than you shall do to Brutus. The question of his death is *enrolled*[1] in the Capitol; his glory not *extenuated*,[2] wherein he was worthy; nor his offences *enforced*,[3] for which he suffered death.

Enter ANTONY *and others, with* CÆSARS *body.*

Here comes his body, mourned by Mark Antony: who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth; as which of you shall not? With this I depart,—that, as I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death.

Citizens. Live, Brutus! live, live!

First Citizen. Bring him with triumph home unto his house.

Second Citizen. Give him a status with his ancestors.

Third Citizen. Let him be Cæsar.

1. recorded
2. underrated
3. overemphasized

and that you should all live as free men? For the love that Cæsar had for me I shed tears, because he was a successful man in life I feel glad, for his courage and boldness I honour him, but because he was ambitious I killed him. I shed tears for the love that I had for him. I rejoice at his good fortune, for his great courage I honour him, and for his ambition I killed him. Who is there so base who would willingly be a bondman? If there is any such let him speak out, for in his eyes I must appear guilty. Is there any one so barbarous who would not prefer to be a free Roman? If there is any, let him speak, for he must regard me guilty. Is there any one who is so base that he has no love for his country? To such a one, if there be one, I must confess that I am guilty. I wait for an answer.

Cit. There is no such one amongst us, Brutus.

Bru. Then to no one have I done any wrong, I have not done anything more to Cæsar than what you shall do me, if ever you find me getting as ambitious as Cæsar was. The matter of his death which you call in question is recorded in the official records at the Capitol; his glories have not in any way been minimised for he fully deserved them, nor his offences for which he died dwelt upon too forcible. See, his body is being brought here with Mark Antony as chief mourner.

Enter ANTONY *and others with* CÆSAR'S *body*

Though he took no part in the murder of Cæsar, Antony shall have a share in the grovernment of the state, and you shall have to partake of the good that shall follow—a thing which would have been impossible while all power was engrossed by Cæsar. I have nothing more to say now, and I take my leave but I shall say this before I go that since for the good of Rome I killed my best friend I have the same weapon ready for myself if you find it necessary that I should die.

Cit. Live Brutus, live!

First Cit. Let us accompany him home in a procession.

Sec. Cit. Let us make him a statue along with his ancestors.

Third Cit. Let him occupy the position that Cæsar occupied at his death.

Fourth Citizen. Cæsar's better parts
Shall be crown'din Brutus.
First Citizen. We'll bring him to his house
with shouts and clamours.
Brutus. My countrymen,—
Second Citizen. Peace, silence ! Brutus speaks.
First Citizen. Peace, ho !
Brutus. Good countrymen, let me depart
alone,
And, for my sake, stay here with Antony :
Do grace to Cæsar's cropse, and *grace*[1] his speech
Tending[2] to Cæsar's glories ; which Mark Antony
By our permission, is allow'd to make.
I do entreat you, not a man depart,
Save I alone, till Antony have spoke. [*Exit*..
First Citzen. Stay, ho ! and let us hear Mark
Antony.
Third Citizen. Let him go up into the *public
chair*[3]
We'll hear him.—Noble Antony, go up.
Antony. For Brutus' sake, I am *beholding to
you.*[4]
[*Goes up into the pulpit.*
Fourth Citizen. What does he say of Brutus ?
Third Citizen. He says, for Brutus' sake,
He finds himself beholding to us all.
Fourth Cit. 'Twere best he speak no harm of
Brutus here.
First Citizen. This Cæsar was a tyrant.
Third Citizen. Nay, that's certain :
We are *blest*[5] that Rome is rid of him.
Second Citizen. Peace ! let us hear what
Antony can say.
Antony. You gentle Romans,—
Citizens. Peace, ho ! let us hear him.
Ant. Friends, Romans, countrymen, lend me
your ears ;
I come to bury Cæsar, not to praise him.
The evil that men do lives after them ;

1. do him the honour of listening his speech
2. bearing upon
3. pulpit
4. obliged
5. fortunate

Fourth Cit. In making Brutus king we shall be crowning one who possesses all Cæsar's nobler qualities.

First Cit. We will accompany him to his house with all marks of joy.

Bru. Dear countrymen,—

Sec. Cit. Silence all, Brutus speaks.

First Cit. Silence.

Bru. Good countrymen, let me go by myself; and for the love you bear me, you stay here and listen to what Antony has to say. Don't forget to do honour to the dead body of Cæsar; and graciously listen to Antony's speech praising the glories of Cæsar. We have permitted him to make this speech. I request you all to stay here. I alone shall go but you must all listen to Antony's speech to the very end. [*Exit.*

First Cit. Let us stay and hear what Mark Antony has to say.

Third Cit. Let him go up into the pulpit. We must hear him. Noble Antony, ascend.

Ant. Thanks to what Brutus has said. I am your debtor in being allowed to ascend the pulpit. [*Goes to the pulpit.*

Fourth Cit. What does he say about Brutus.

Third Cit. He says that for the sake of Brutus he is indebted to us.

Fourth Cit. He will do best not to say anything against Brutus here.

First Cit. This Cæsar was a cruel despot.

Third Cit. There is no doubt about that. I am glad we have got rid of him.

Sec. Cit. Silence! Let us listen to what Antony has to say.

Ant. You good Citizens of Rome—

Cit. Silence everybody! Let us hear him.

Ant. Friends and citizens of Rome. Listen to me! I am not going to say anything in praise of Cæsar; I have come here only to bury him. It is generally the evil things that men do which are remembered after their death; their

The good is oft *interred*[1] with their bones ;
So let it be with Cæsar. The noble Brutus
Hath told you Cæsar was ambitious :
If it were so, it was a grievous fault ;
And grievously hath Cæsar *answer'd it.*[2]
Here, under leave of Brutus and the rest,—
For Brutus is an honourable man ;
So are they all, all honourable men,—
Come I to speak in Cæsar's funeral.
He was my friend, faithful and just to me :
But Brutus says he was ambitious ;
And Brutus is an honourable man.
He hath brought many captives home to Rome,
Whose ransom did the *general coffers*[3] fill :
Did this in Cæsar seem ambitious ?
When that the poor have cried, Cæsar hath wept :
Ambition should be made of sterner stuff ;
Yet Brutus says he was ambitious ;
And Brutus is an honourable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse : was this ambition ?
Yet Brutus says he was ambitious ;
And, sure, he is an honourable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once,—not without cause :
What cause withholds you, then, to mourn for him ?
O judgment, thou art fled to brutish beasts,
And men have lost their reason !—*Bear with me* ;[4]
My heart is in the coffin there with Cæsar,
And I must pause till it come back to me.

First Cit. Methinks there is much reason in his sayings.

1. buried
2. paid penalty for it
3. treasury
4. Pardon me

good qualities are all forgotten—buried with them. Let this be so in the case of Cæsar. You have been told by noble Brutus that Cæsar was ambitious. If he really was so it was certainly a great offence on his part and he has paid for it heavily. I come here to deliver my funeral oration over Cæsar with the permission of Brutus and his compeers, and Brutus and they all are honourable. Cæsar was my friend, he was always dear and true to me; but Brutus says he was ambitious and I am afraid I cannot contradict him for he is an honourable man, respected by all. Many a time Cæsar brought to Rome prisoners of war, who were later set at liberty at a certain price, but the money went to the public treasury and not to Cæsar's personal pocket. Surely this does not show that Cæsar was ambitious. Whenever Cæsar heard the poor people cry in their distress, he shed tears for them. Surely an ambitious man ought to be of sterner composition than to weep so easily. And yet Brutus says he was ambitious and since everybody here esteems him so highly, I cannot say that he is telling a lie. You all saw that on the day of the Lupercalia I offered him the crown three times and every time he refused it and thus proved that he was not ambitious and yet Brutus says he was ambitious. Surely Brutus is an honourable man. My object in what I say is not to disprove what Brutus has said but merely to lay before you what I know. There was a time when with perfect justification you all loved Cæsar: is there now any cause to prevent your mourning for him? It seems that the power to judge correctly has fled from among men who are no longer a fitting abode for it and has taken refuge in the breasts of wild beasts; men cannot reason properly any longer. But pardon the emotion which interrupts my words—all that is dear to me and with it all my courage is with Cæsar in the coffin there, and I must wait till it return to me.

First Cit. It is very reasonable—all that he says.

Second Citizen. If thou consider rightly of the matter.
Cæsar has had great wrong.
Third Citizen. Has he, masters?
I fear there will a worse come in his place.
Fourth Cit. Mark'd ye his words? He would not take the crown;
Therefore 'tis certain he was not ambitious.
First Cit. If it be found so, *some will dear abide it.*[1]
Sec. Cit. Poor soul! his eyes are red as fire with weeping.
Third Cit. There's not a nobler man in Rome than Antony.
Fourth Cit. Now mark him, he begins again to speak.
Antony. But yesterday the word of Cæsar might
Have stood against the world: now lies he there,
And none so poor to do him reverence.
O masters, if I were dispos'd to stir
Your hearts and minds to mutiny and rage,
I should do Brutus wrong, and Cassius wrong,
Who, you all know, are honourable men:
I will not do them wrong; I rather choose
To wrong the dead, to wrong myself; and you,
Than I will wrong such honourable men.
But here's a *parchment*[2] with the seal of Cæsar;
I found it in his closet,—'tis his will:
Let but the commons hear this testament,—
Which, pardon me, I do not mean to read,—
And they would go and kiss dead Cæsar's wounds,
And dip their *napkins*[3] in his sacred blood;
Yea, beg a hair of him for memory,
And, dying, mention it within their wills,
Bequeathing[4] it as a rich legacy
Unto their issue
Fourth Cit. We'll hear the will; read it, Mark Antony.

1. some body will pay for it dearly

2. paper

3. handkerchief

4. leaving it behind them

Sec. Cit. Cæsar has been foully dealt with if you consider the matter in the right light.

Third Cit. Do you think so, gentlemen ? I think we will now have a worse tyrant than him.

Fourth Cit. Did you notice his words ? Cæsar refused to accept the crown and therefore it is certain that he was not ambitious.

First Cit. If it is proved that he was not ambitious, some body will have to pay for it bitterly.

Sec. Cit. Poor fellow his eyes are as red as fire with weeping.

Third Cit. There is not a more magnanimous man in Rome than Antony.

Fourth Cit. Now listen to him, he is beginning to speak again.

Ant. Only yesterdy Cæsar's word might have been set against the whole world ; today he lies in the dust there, there is nobody, howsoever humble and poor, who thinks it worth while to show him the slightest respect. O, gentlemen, if I had any wish to excite your passions or to rouse you to rebellion, I should be doing an injustice toB rutus and to Cassius, both of whom are known to you all as men of irreproachable honour. I shall not willingly do them such an injury ; I would much rather be unjust to the dead Cæsar, to myself and you than to men who are so honourable. See, here I have a paper which I found in Cæsar's study. It is sealed with the seal of Cæsar and it is his last will and testament. I do not want to read it to you, for if read it to you it would be impossible for you to resist the urge to go and fall on the dead body of Cæsar and kiss the wounds on it and bathe your handkerchiefs in his holy blood and would regard 'yourself' fortunate if you can obtain but a single hair of his head to preserve as a sacred memorial of him ; which when you die you will bequeath to your children as a priceless gift.

Fourth Cit. We must hear the will, read it out, Mark Antony

Citizens. The will, the will! we will hear Cæsar's will.

Ant. Have patience, gentle friends, I must not read it;
It is not *meet*[1] you know how Cæsar lov'd you.
You are not wood, you are not stones, but men;
And, being men, hearing the will of Cæsar,
It will inflame you, it will make you mad:
'Tis good you know not that you are his heirs;
For, if you should, O, what would come of it!

Fourth Citizen. Read the will; we'll hear it, Antony;
You shall read us the will,—Cæsar's will.

Antony. Will you be patient? will you stay awhile?
I have *o'ershot myself*[2] to tell you of it:
I fear I wrong the honourable men
Whose daggers have stabb'd Cæsar; I do fear it

Fourth Citizen. They were traitors; honourable men!

Citizens. The will! the *testament*[3]

Sec. Cit. They were villains, murderers: the will! read the will.

Ant. You will compel me, then, to read the will?
Then make a ring about the corpse of Cæsar,
And let me show you him that made the will.
Shall I descend? and will you give me leave?

Citizens. Come down.

Second Citizen. Descend.

Third Cit. You shall have leave.

[*Antony comes down.*

Fourth Citizen. A ring; stand round.

First Cit. Stand from the *hearse*,[4] stand from the body.

Sec. Cit. Room for Antony,—most noble Antony.

Antony. Nay, press not so upon me; stand far off.

1. fit

2. have gone beyond my limits

3. will

4. coffin

Cit. Read the will, the will ; we will hear the will of Cæsar.

Ant. Be patient, my good friends ; I must not read the will to you. It is not right that you should know how deeply Cæsar loved you. After all you have not lost all power of feeling, you are not dead, lifeless pieces of wood or stone. You have feelings and when you hear the will of Cæsar, it will rouse your anger and drive you mad with fury. It is good, therefore, that you are not told that Cæsar has left all his property to you. For if you know it, I shudder to think what mischiefs you may be prompted to do.

Fourth Cit. Read the will, we are determined to hear it ; you read out the will, Cæsar's last will and testament.

Ant. Will you be quiet ? Will you have patience ? I am afraid I have said more than I wanted to say, in telling you about the will. I am afraid I am doing wrong to those honourable men who murdered him.

Fourth Cit. Who calls them honourable ?—they were rebels.

Cit. Let us hear the will, the will.

Sec. Cit. They were rascals, mean murderers ! Read out the will, the will.

Ant. It seems you are bent upon making me read the will. Then come nearer and stand nearer round the coffin of Cæsar so that you may be able to see him who made the will. May I come down ? Will you let me do so ?

Cit. Come down.

Sec. Cit. Do come down.

Third Cit. You have our permission.

[*Antony comes down.*

Fourth Cit. Stand in a ring round the coffin.

First Cit. Stand away from the coffin, get a little away from the dead body.

Sec. Cit. Make way for Antony—most noble Antony.

Ant. Do not crowd round me like that ; keep back a little.

Citizens. Stand back ; room ; *bear back.*[1]

Antony. If you have tears, prepare to shed them now.
You all do know this *mantle* :[2] I remember
The first time ever Cæsar put it on ;
'Twas on a summer's evening, in his tent,
That day he overcome the Nervii :—
Look, in this place ran Cassius' dagger through :
See what a *rent*[3] the *envious*[4] Casca made :
Through this the well-beloved Brutus stabb'd ;
And, as he pluck'd his *cursed steel*[5] away,
Mark how the blood of Cæsar follow'd it,
As rushing out of doors, to be *resolv'd*[6]
If Brutus so unkindly knock'd, or no ;
For Brutus, as you know, was Cæsar's *angel* :[7]
Judge, O you gods, how dearly Cæsar lov'd him !
This was the most unkindest cut of all ;
For when the noble Cæsar saw him stab,
Ingratitude, more strong than traitors' arms,
Quite vanqished him : then burst his mighty heart ;
And, in his mantle *muffling*[8] up his face,
Even at the base of Pompey's statue,
Which all the while ran blood, great Cæsar fell.
O what a fall was there, my countrymen !
Then I, and you, and all of us fell down,
Whilst bloody treason flourish'd over us.
O, now you weep ; and, I perceive, you feel
The *dint*[9] of pity : these are gracious drops.
Kind souls, what, weep you when you but behold
Our Cæsar's vesture wounded ? Look you here,
Here is himself, marr'd, as you see, with traitors.

First Citizen. O *piteous*[10] spectacle !

Second Citizen. O noble Cæsar !

Third Citizen. O woful day !

Fourth Citizen. O traitors, villains !

First Citizen. O most bloody sight !

Second Citizen. We will be revenged.

1. push backwards
2. cloak
3. cut
4. malicious
5. abhorred dagger
6. satisfied
7. favourite
8. hiding
9. influence
10. tragic

Cit. Everybody get back, press backwards.

Ant. If you have not completely lost your feelings, this sight should melt your eyes into tears. You all remember this cloak. The first time when Cæsar wore it is still fresh in my memory. He wore it in his tent in the evening of that summer's day on which he defeated the Nervii. Look, here is the hole made by the weapon of Cassius, and see what a large hole was made by the blow struck by spiteful Casca. This rent here shows where he was struck by Brutus whom he loved dearly. And as Brutus drew away that cursed weapon, Cæsar's blood issued from the wound as if in haste to see if it was really Brutus who had given that cruel blow; for as you all know Cæsar regarded Brutus as his attendant guardian spirit and God alone knows how dearly he loved him. This was the most cruel of all the stabs, for when the noble Cæsar saw him among his assailants, he was so completely overcome by ingratitude which was for him a greater and sharper blow than the cowardly stabs which the conspirators gave him, that his noble heart gave way completely, and hiding his face with his robe the noble Cæsar fell at the foot of Pompey's statue down which all the time the blood was pouring. A mighty man fell there, dear countrymen! And with his fall, we all feel, I and you and the rest of us, while murderous traitors triumphed and exulted over our ruin. Ah! now you are stirred and your eyes are wet with tears—it is evident that pity has at last moved your hearts; those tears prove your kindly feelings. Dear kind-hearted countrymen, does the mere sight of rents and holes in the robe of Cæsar thus bring tears to your eyes? See here then, here you see the very body of Cæsar covered with wounds inflicted by the conspirators.

First Cit. Oh, this is a sad sight!

Sec. Cit. Alas! noble Cæsar!

Third Cit. It was indeed a miserable day!

Fourth Cit. They were rebels, teacherous scoundrels who did this!

First Cit. It is a most bloody sight.

Sec. Cit. His death must be avenged.

Citizens. Revenge! About! Seek! Burn! Fire! Kill!
Slay! Let not a traitor live!
Antony. Stay, countrymen.
First Citizen. Peace there! hear the noble Antony.
Sec. Cit. We'll hear him, we'll follow him, we'll die with him.
Ant. Good friends, sweet friends, let me not stir you up
To such a sudden *flood*[1] of mutiny.
They that have done this deed are honourable
What *private griefs*[2] they have, alas, I know not,
That made them do't; they are wise and honourable,
And will, no doubt, with reasons answer you.
I come not, friends, to steal away your hearts:
I am no orator, as Brutus is;
But, as you know me all, a plain *blunt*[3] man,
That love my friend; and that they know full well
That gave me public leave to speak of him:
For I have neither wit, nor words, nor worth,
Action, nor utterance, nor the power of speech
To stir men's blood: I only speak right on;
I tell you that which you yourselves do know;
Show you sweet Cæsar's wounds, poor poor dumb mouths,
And bid them speak for me: but were I Brutus,
And Brutus Antony, there were an Antony
Would *ruffle up*[4] your spirits, and put a tongue
In every wound of Cæsar, that should move
The stones of Rome to rise and mutiny.
Citizens. We'll mutiny.
First Citizen. We'll burn the house of Brutus.
Third Cit. Away, then! come, seek the conspirators.
Ant. Yet hear me, countrymen; yet hear me speak.

1. outburst
2. secret grievances
3. outspoken
4. set up a commotion in your spirits

Cit. We will have our revenge—let us go about and seek these traitors. We'll put them to death and set fire to their houses. We will see that not one of these traitors lives.

Ant. Have a little patience, my countrymen !

First Cit. Everybody quiet ! Listen to noble Antony.

Sec. Cit. We will listen to him, follow him and if need be die with him.

Ant. Dear friends, kind friends, it is not my object to stir you to a hasty outburst of rebellion. Those who have done this heinous deed are men of principle and honour ; I am afraid I cannot tell you what personal grievances they had against Cæsar that impelled them to do this deed—they are all wise and honourable and will certainly satisfy you with good and sufficient reasons. I have not come here to cajole you from your allegiance, or win you over by plausible arguments. I am not gifted with the eloquence of Brutus. As you all know I am an unpolished, straightforward man—I loved my friend, Cæsar, and this fact is patent to those who have given me permission to speak in public about my friend I possess neither intelligence, nor oratory, my words which are chosen any how will not convince you ; my manner of speaking is defective and I do not know how to make appropriate gestures. I just say what comes uppermost in my mind and thus tell you of those things only that you already know. Here I show you the wounds of the great Cæsar and leave them to speak for themselves with their dumb eloquence. But if I possessed the eloquence of Brutus I could so stir up your feelings and excite you to such an extent of fury, and enlarge upon the wrongs that Cæsar has thus suffered that even the stones in this city would rise up and rebel against the conspirators.

Cit. We will rise in rebellion.

First Cit. We will burn down the house of Brutus.

Third Cit. Let us go away and find out the traitors.

Ant. I have only one word more to say, countrymen] just one word.

Citizens. Peace, ho! hear Antony,—most noble Antony.

Ant. Why, friends, you go to do you know not what:
Wherein hath Cæsar thus deserv'd your loves?
Alas, you know not,—I must tell you, then:
You have forgot the will I told you of.

Citizens. Most true; the will! let's stay and hear the will.

Antony. Here is the will, and under Cæsar's seal:
To every Roman citizen he gives,
To every several man, seventy-five *drachmas*.[1]

Sec. Cit. Most noble Cæsar!—we'll revenge his death.

Third Citizen. O royal Cæsar!

Antony. Hear me with patience.

Citizens. Peace, ho!

Antony. Moreover, he hath left you all his walks,
His private arbours and new-planted orchards,
On this side Tiber; he hath left them you,
And to your heirs for ever,—common pleasures,
To walk abroad, and recreate yourselves.
Here was a Cæsar! when comes such another?

First Citizen. Never, never.—Come, away, away!
We'll burn his body in the holy place,
And with the *brands*[2] fire the traitors' houses.
Take up the body.

Second Citizen. Go fetch fire.

Third Citizen. Pluck down benches.

Fourth Citizen. Pluck down *forms*,[3] windows, anything.

[*Exeunt Citizens with the body.*

Antony. Now let it work. Mischief, thou art afoot,
Take thou what course thou wilt!

1. a Greek coin worth about ninepence

2. burning torches

3. benches

Cit. Everybody keep quiet. Listen to Antony, most noble Antony.

Ant. Look here, friends, you do not realise the consequences of what you seem determined to do. How has Cæsar merited this love from you ? Ah, you still do not know this and I must tell you. But you seem to have forgotten the will that I mentioned to you just now.

Cit. This is true ; let us wait and hear the will of Cæsar.

Ant. Here is the will then—it bears the seal of Cæsar. He left seventy-five drachmas to every citizen of Rome, to every man separately.

Sec. Cit. Most high souled Cæsar ! we must avenge his death.

Third Cit. Most generous Cæsar !

Ant. Listen to me with patience.

Cit. Silence, silence !

Ant. In addition to this he has left to you and to your descendants for ever all his walks and pleasure grounds, his summer house and his orchards which he had planted recently on the left bank of the Tiber. These shall be for the equal enjoyment of you all where you may walk about and enjoy yourselves whenever you are tired of life in the town. Here was a truly royal person and it shall be long before you meet such another one.

First Cit. Never shall we come across such another. Let us now go at once and burn his body in some particularly sacred place and with the burning torches set fire to the house of his murderers. Let us carry the body away on our shoulders.

Sec. Cit. Let some one go and get some fire.

Third Cit. Let us pull down the benches.

Fourth Cit. Let us pull down benches or windows or anything that will burn. [*Exeunt Citizens with the body.*

Ant. The poison that I have instilled into their minds will produce its effect. The spirit of mischief has been let loose—and it does not matter now what form it takes.

Enter a Servant.

How now, fellow !

Servant. Sir, Octavius is already come to Rome.
Antony. Where is he ?
Servant. He and Lepidus are at Cæsar's house.
Antony. And thither will I straight to visit him :
He comes upon a wish. Fortune is *merry*,[1]
And in this mood will give us any thing.
Servant. I heard him say, Brutus and Cassius
Are rid like madmen through the gates of Rome.
Antony. *Belike*[2] they had some notice of the people,
How I had mov'd them. Bring me to Octavius.

[*Exeunt.*

SCENE III. *A street*

Enter CINNA *the poet*

Cinna. I dreamt to-night that I did feast with Caesar,
And things unluckily *charge my fantasy* :[3]
I have no will to wander forth of doors,
Yet something leads me forth.

Enter Citizens.

First Citizen. What is your name ?

Second Citizen. Whither are you going ?

Third Citizen. Where do you dwell ?

Fourth Cit. Are you a married man or a bachelor ?

Second Citizen. Answer every man directly.

First Citizen. Ay, and briefly.

Fourth Citizen. Ay, and wisely.

Third Citizen. Ay, and truly, you were best.

Cin. What is my name ? Whither am I going Where do I dwell ? Am I a married man or a bachelor ? Then, to answer every man directly and briefly, wisely and truly :—wisely I say, I am a bachelor.

Sec. Cit. That's as much as to say, they are fools that marry :—you'll bear me a *bang*[4] for that, I fear. Proceed ; directly.

1. kind
2. probably
3. fill my imagination
4. blow

Enter a Servant.

What news do you bring, my man ?

Serv. Please sir, Octavius Cæsar has arrived in Rome ?

Ant. Where is he staying ?

Serv. He and Lepidus are staying at Cæsar's house.

Ant. I will go there at once and see him ; he has come in the nick of time. We are in luck ; fortune seems to smile on us and will grant us whatever we may ask.

Serv. I heard him say that Brutus and Cassius have ridden the mad fellows out of Rome.

Ant. It may be that they got the news that I had stirred the mob furiously. Conduct me to Octavius. [*Exeunt.*

SCENE III

A street

Enter CINNA *the poet*

Cin. I had a dream tonight that I feasted with Cæsar and certain ominous things that have happened since burden my mind. I do not want to go out today, and yet some mysterious force seems to lead me on.

Enter Citizens.

First Cit. What is your name ?

Sec. Cit. Where are you going ?

Third Cit. Where do you live ?

Fourth Cit. Are you a married man or a bachelor ?

Sec. Cit. Answer us all in a straightforward manner.

First Cit. Yes, and briefly also.

Fourth Cit. And in a sensible way too.

Third Cit. And truly also, if you have care of your own safety.

Cin. What is my name ? Where am I going ? Where I lived ? Am I married or bachelor ? Then to answer every man, briefly, sensibly and truly—knowing well what I say, I say I am a bachelor.

Sec. Cit. Which is saying as much as that those who marry are fool ; I am afraid I shall have to give you a blow for saying that. But go on, now answer directly.

Cinna. Directly, I am going to Cæsar's funeral.

First Citizen. As a friend or an enemy?

Cinna. As a friend.

Second Citizen. That matter is answered directly.

Fourth Citizen. For your dwelling,—briefly.

Cinna. Briefly, I dwell by the Capitol.

Third Citizen. Your name, sir, truly.

Cinna. Truly, my name is Cinna.

First Cit. Tear him to pieces; he's a conspirator. 31

Cinna. I am Cinna the poet, I am Cinna the poet.

Fourth Cit. Tear him for his bad verses, tear him for his bad verses.

Cinna. I am not Cinna the conspirator.

Fourth Cit. It is no matter, his name's Cinna; pluck but his name out of his heart, and turn him going. 39

Third Cit. Tear him, tear him! Come, brands, ho! fire-brands: to Brutus', to Cassius'; burn all: some to Decius' house, and some to Casca's; some to Ligarius': away, go! [*Exeunt.*

ACT IV

SCENE I. *A house in Rome*

ANTONY, OCTAVIUS, *and* LEPIDUS, *seated at a table*

Ant. These many, then, shall die; their names are *prick'd.*[1]

Oct. Your brother too must die; consent you Lepidus?

Lepidus. I do consent,—

Octavius. Prick him down, Antony.

Lepidus. Upon conditions Publius shall not live,
Who is your sister's son, Mark Antony.

Ant. He shall not live; look, with a spot I damn him.

1. entered in the black list

Cin. Well, to answer in a straightforward manner I am going to the funeral of Cæsar.

First Cit. Are you going there as a friend or foe?

Cin. As a friend.

Sec. Cit. Yes, you have answered that in a straightforward manner.

Fourth Cit. As regards your dwelling and its situation, what have you to say?

Cin. To answer briefly, I live near the Capital.

Third Cit. But what is your name? Answer truly, sir.

Cin. Well, if I am to answer truly, my name is Cinna.

First Cit. Let us tear him to pieces, he is a conspirator.

Cin. I am a poet, I am a poet.

Fourth Cit. Kill him for writing such bad poetry, kill him for writing such bad poetry.

Cin. I am not the conspirator Cinna.

Fourth Cit. It is the name that we care about and if that can be torn from his heart we will be satisfied and send him about his business.

Third Cit. Let us tear him to pieces. Come, get some brands and then let us run to the houses of Brutus and Cassius, and burn them all. Let some of us go to the house of Decius and other to the house of Casca and others to that of Ligarius. Let us get along. [*Exeunt.*

ACT IV

SCENE I

A house in Rome

ANTONY, OCTAVIUS *and* LEPIDUS *seated at a table*

Ant. As many as are here mentioned have to die. Their names have been ticked off.

Oct. Do you consent, Lepidus, that your brother too shall die?

Lep. Yes I do—

Oct. Pick down his name, Antony.

Lep. On this condition Mark Antony, that Publius, the son of your sister, too shall die.

Ant. Yes, he will die; here I condemn him to death by

But, Lepidus, go you to Cæsar's house ;
Fetch the will hither, and we shall determine
How to cut off some *charge*[1] in legacies.

Lepidus. What, shall I find you here ?
Octavius. Or here, or at
The Capitol. [*Exit Lepidus.*

Antony. This is a *slight*[2] *unmeritable*[3] man,
Meet to be sent on errands ; is it fit,
The threefold world divided, he should stand
One of the three to share it ?

Octavius. So you thought him,
And took his voice who should be prick'd to die,
In our black sentence and proscription.[4]

Antony. Octavius, I have seen more days than you :
And though we lay these honours on this man,
To ease ourselves of divers *slanderous loads*,[5]
He shall but bear them as the ass bears gold,
To groan and sweat under the business,
Either led or driven, as we point the way ;
And having brought our treasure where we will,
Then take we down his load, and turn him off,
Like to the empty ass, to shake his ears,
And graze in *commons*.[6]

Octavius. You may do your will :
But he's a tried and valiant soldier.

Antony. So is my horse, Octavius ; and for that
I do *appoint*[7] him store of provender :
It is a creature that I teach to fight,
To *wind*,[8] to stop, to run directly on,
His *corporal*[9] motion govern'd by my spirit.
And, in some taste, is Lepidus but so :
He must be taught, and train'd, and bid go forth :
A barren-spirited fellow ; one that feeds

1. expenses
2. worthless
3. devoid of merit
4. on the fatal list of proscribed persons
5. loads of slanders
6. land which can be grazed by any one
7. assign
8. turn
9. bodily

pricking down his name. Lepidus, will you go to Cæsar's house and bring here the will so that we may settle in what way to lessen the amount to be paid in legacies.

Lep. Shall I find you here ?

Oct. Either here or the Capitol. [*Exit Lepidus.*

Ant. He is an insignificant, useless fellow fit to go on messages. Do you think proper that he should have a share in the world when we have divided it into three parts.

Oct. Well, a short time ago you thought him worthy to share with us in the division of the world, and asked his opinion as to who should be condemned to death when we drew up our fatal list of proscribed persons.

Ant. Octavius, I have lived longer than you have and therefore have more experience, and though we should lay these honours on this fellow so that we avoid loads of slander that men will lay upon us he will but bear them as the ass may carry gold, his only part in this business being to toil and groan under the burden, being led or drawn according as we direct his steps ; and just as the ass, having brought the treasure home is freed of his burden and turned loose to graze on the common pasture land, so Lepidus, having served our purpose will be packed off to wander at will like an ass shaking his long ears.

Oct. You may, of course, do as you please in the matter but at the same time I wish to remind you that he is a veteran and experienced soldier.

Ant. So is my horse, Octavius ; and seeing that he is so I assign him a plenteous supply of food. He is a creature whom I train how to fight and to turn in whatever direction I wish. In many ways Lepidus is like my horse ; he must have a master—somebody superior—to direct him in every step—incapable of devising anything by himself. He is one

On objects *orts*[1] and imitations,
Which, out of use and stal'd by other men,
Begin *his fashion*:[2] do not talk of him
But as a property. And now, Octavius,
Listen great things:—Brutus and Cassius
Are *levying powers*:[3] we must straight *make head*:[4]
Therefore let our *alliance*[5] be combin'd,
Our best friends made, our means stretch'd;
And let us presently go sit in council,
How *covert*[6] matters may be best disclos'd,
And open perils surest *answered*.[7]

Octavius. Let us do so: for we are *at the stake*,[8]
And *bay'd*[9] about with many enemies;
And some that smile have in their hearts, I fear,
Millions of mischiefs. [*Exeunt*.

SCENE II. *Camp near Sardis. Before* BRUTUS'S *tent*.

Drum. Enter BRUTUS, LUCILIUS, TITINIUS, *and* Soldiers; PINDARUS *meeting them*; LUCIUS *at some distance*.

Brutus. Stand, ho!

Lucilius. Give the word, ho! and stand.

Brutus. What now, Lucilius! is Cassius near?

Lucilius. He is at hand; and Pindarus is come
To do you salutation from his master.
[*Pindarus gives a letter to Brutus*.

Brutus. He greets me well.—Your master, Pindarus,
In his own change, or by ill officers,
Hath given me some *worthy*[10] cause to wish
Things done undone: but, if he be at hand,
I shall be satisfied.

Pindarus. I do not doubt

1. remnants of the food of animals
2. are the newest fashion for him
3. gather troops
4. offer resistance
5. allies
6. secret
7. met; faced
8. in extreme danger
9. surrounded
10. sufficient, well-founded

that is satisfied with castaway and broken fragments—things which have been abandoned as worthless and with aping the manners of others: out of date fashions discarded and rendered stale by long use are to him as a new fashion. He is really not worth being called anything but a mere instrument for any use we may wish to put him to. And now, Octavius, listen to some important matter. Brutus and Cassius are amassing troops; we must at once show a bold front to them. Let us closely unite together those who belong to our party, and make the best friends that we can and stretch our means to the utmost. Let us at once consult on the best measures to be adopted to unravel the secret machinations against us or encounter and overcome in the safest and most complete manner the dangers that threaten us.

Oct. Let us not, then, waste any time, but attend to business at once. We are tied to the stake like a bear about to be baited by dogs with enemies on all sides, clamorous to set upon us like hounds eagerly yelping to worry their prey. And even these who fawn upon us instead of yelping at us hide beneath their smiles the worst enmity. [*Exeunt.*

SCENE II

Before Brutus's tent, in the camp near Sardis

Drum. Enter BRUTUS, LUCILIUS, TITINIUS, *and* Soldiers; PINDARUS *meeting them*; LUCIUS *at some distance.*

Bru. Stand! who goes there?

Lucil. Give the watch-words. Who is there? Stand.

Bru. Is that Lucilius? Is Cassius coming?

Lucil. He is not far off and Pindarus is here to greet you with good wishes from his master.

[*Pindarus gives a letter to Brutus.*

Bru. This a nice greeting he sends me. Your master, Pindarus, either by a change for the worse in his own conduct, or through the misconduct of his subordinates has given me good reason to wish to reverse a few that he has done, but since he is coming up, I shall elicit from him a full and complete answer.

Pin. I have not the slightest doubt that my master will

But that my noble master will appear
Such as he is, *full of regard*[1] and honour.

Brutus. He is not doubted.—A word, Lucilius;
How he receiv'd you, let me be resolv'd.

Lucilius. With courtesy and with respect enough;
But not with such familiar instances,
Nor with such free and friendly conference,
As he hath us'd of old.

Brutus. Thou hast describ'd
A hot friend cooling: ever note, Lucilius,
When love begins to sicken and decay,
It useth an *enforced ceremony*.[2]
There are no tricks in plain and simple faith:
But *hollow*[3] men, like horses hot at hand,
Make gallant show and promise of their *mettle*;[4]
But when they should endure the bloody spur,
They fall their crests, and like deceitful *jades*,[5]
Sink in the trial. Comes his army on?

Lucilius. They mean this night in Sardis to be quarter'd;
The greater part, the *horse in general*,[6]
Are come with Cassius. [*March within.*

Brutus. Hark! he is arriv'd:—
March gently on to meet him.

Enter CASSIUS *and* Soldiers.

Cassius. Stand, ho!

Brutus. Stand, ho! Speak the word along.

Within. Stand!

Within. Stand!

Within. Stand!

Cassius. Most noble brother, you have done me wrong.

Brutus. Judge me, you gods! wrong I mine enemies?
And if not so, how should I wrong a brother?

1. worthy of esteem

2. affected civility

3. insincere

4. spirit

5. worthless animals

6. the whole of cavalry

appear as he really is—a man full of proper feeling and honourable motives.

Bru. I have no doubt as to his actions or motives. But let me ask you one thing, Lucilius. Inform me in what manner he received you so that all my uncertainty may be removed.

Lucil. He received me with his usual politeness and respect but I missed the marks of intimate friendship—the pleasure of free, friendly discourse with which he was wont to receive me.

Bru. All this points to a warm friend now in the process of growing cold. Remember always, Lucilius, that when love declines, a constrained and ceremonious manner takes the place of unstudied freedom of hearty friendship. Sincere and honest love has nothing to do with artificial displays. It is insincere people who make show of their love just as some horses, as long as they are led by hand make a brave show of their high spirit, and give promise of great speed and endurance ; but break down in a test when they should be prepared to be spurred to their utmost efforts. Is his army coming near ?

Lucil. They intend passing the night at Sardis ; the greater part of the army and the whole of the cavalry have come and are here with Cassius. [*March within.*

Bru. Cassius has come, I think. Let us march gently forward to receive him.

Enter CASSIUS *and* Soldiers

Cass. Stand, who is there ?
Bru. Stand ho ! Give the password, one and all.
First Sol. Stand.
Sec. Sol. Stand.
Third Sol. Stand.

Cass. My good brother, you have done me an injustice.

Bru. As the gods are my judges, I do not wrong even my enemies ; and therefore it is impossible that I should wrong my brother.

Cassius. Brutus, this sober form of yours hides wrongs;
And when you do them—
Brutus. Cassius, be content,
Speak your griefs softly,—I do know you well.
Before the eyes of both our armies here,
Which should perceive nothing but love from us,
Let us not wrangle : bid them move away ;
Then in my tent, Cassius, *enlarge*[1] your griefs,
And I will *give you audience.*[2]
Cassius. Pindarus,
Bid our commanders lead their *charges*[3] off,
A little from this ground.
Brutus. Lucius, do you the like : and let no man
Come to our tent till we have done our conference.
Lucilius and Titinius guard our door. [*Exeunt.*

SCENE III. *Within the tent of* BRUTUS

Enter BRUTUS *and* CASSIUS

Cassius. That you have wrong'd me doth appear in this :
You have condemn'd and *noted*[4] Lucius Pella
For taking bribes here of the Sardians ;
Wherein my letters, praying on his side,
Because I knew the man, were *slighted off.*[5]
Brutus. You wrong'd yourself to write in such a case.
Cassius. In such a time as this it is not meet
That every *nice*[6] offence should bear his comment.
Brutus. Let me tell you, Cassius, you yourself
Are much condemn'd to have an *itching palm* :[7]
To sell and *mart*[8] your offices for gold
To undeservers.
Cassius. I an itching palm !

1. give vent to
2. listen to you
3. troops under their command
4. stigmatised, dishonoured
5. disgraced
6. insignificant
7. avaricious character
8. barter

Cass. This calm, dignified exterior of yours hides the injustice you do : and when you do an injustice...........

Bru. Cassius, be calm, do not give way to excitement. You can tell your grievances quietly. I know you well enough. In any case let us not quarrel in the presence of both these armies, who ought not to be allowed to see anything but the friendliest relation between us. Bid your forces withdraw. Come to my tent where you can give free scope to a statement of your grievances against me ; and I shall listen to you with patience.

Cass. Tell our commanders, Pindarus, to take the troops under their command a little off from this ground.

Bru. Lucilius, you do the same ; and let nobody come into our tent till we have finished our talk. Let Lucius and Titinius guard our door. [*Exeunt.*

SCENE III

Within the tent of BRUTUS

Enter BRUTUS *and* CASSIUS

Cass. That you have done me injustice will be clear from what I am just going to say—You have stigmatized and branded with disgrace Lucius Pella for taking bribes of the Sardians : I know well his honourable nature and so I sent you letters pleading on his behalf, but you treated them with contempt and put them aside as not worthy of consideration.

Bru. It was unworthy of you to write in such a matter.

Cass. In times like this it is not proper that every little fault should be criticized as strongly as it might deserve under other circumstances.

Bru. Let me tell you. Cassius that you yourself are accused of being corrupt and taking bribes and making matter of bargain or sale of your appointments and commissions to men who can lay no claim to them.

Cass. Do you call me greedy and corrupt ! You know

You know that you are Brutus that speaks this,
Or, by the goods, this speech were else your last.

Brutus. The name of Cassius *honours*[1] this corruption,
And chastisement doth therefore hide his head.

Cassius. Chastisement !

Brutus. Remember March, the ides of March remember :
Did not great Julius bleed for justice' sake ?
What villain touch'd his body, that did stab,
And not for justice ? What, shall one of us,
That struck the foremost man of all this world
But for supporting robbers, shall we now
Contaminate[2] our fingers with base bribes,
And sell the mighty space of our large honours
For so much *trash*[3] as may be grasped thus ?
I had rather be a dog, and *bay*[4] the moon,
Than such a Roman.

Cassius. Brutus, *bay*[5] not me :
I'll not endure it, you forget yourself,
To *hedge me in*,[6] I am a soldier, I,
Older in practice, abler than yourself
To make conditions.

Brutus. Go to : you are not, Cassius.

Cassius. I am.

Brutus. I say you are not.

Cassius. Urge me no more, I shall forget myself :
Have mind upon[7] your *health*[8], *tempt*[9] me no further.

Brutus. Away, *slight man.*[10]

Cassius. Is't possible ?

Brutus. Hear me, for I will, speak.
Must I give *way and room*[11] to your *rash choler* ?[12]
Shall I be frighted when a madman stares ?

Cassius. O ye gods ! must I endure all this ?

Bru. All this ! ay, more : fret till your proud heart break ;

1. causes to be excused
2. pollute (to make foul or unclean)
3. worthless stuff
4. bark at
5. provoke
6. limit my authority
7. think of
8. safety
9. provoke
10. insignificant fellow
11. concessions
12. headstrong wrath

you are Brutus and hence are taking this liberty with me. If you were not Brutus, I swear by the gods that I would kill you on the spot.

Bru. This evil traffic of yours is invested with honour by being associated with the name of Cassius, and therefore punishment is afraid to show itself.

Cass. What, punishment?

Bru. Remember the 15th of March, Cassius. It was for the sake of justice that Julius Cæsar was murdered. And one of those who plunged their daggers in his body was such a villain as to do so for any other cause but that of justice. What, shall one of us who killed the greatest of all men in the world, merely because he supported those who were robbing the commonwealth of liberty, good government and justice, shall we now degenerate into taking bribes and barter our honour—a possession of such wide worth—for a worthless sum of money? I would much rather be a dog and bark at the moon than be such a Roman.

Cass. Do not incite me, Brutus; I will not stand it. You are going beyond your limits in seeking to surround me with restraints and in dictating to me what my action should be in dealing with my subordinates. I am a soldier, of longer experience in military matters and better able to decidewho should be appointed to different offices and upon what considerations of service.

Bru. That is enough; I am not sure if you can justify your claim.

Cass. I can.

Bru. I say you cannot.

Cass. Provoke me no further, or I shall lose all control over myself and do you some personal injury.

Bru. You are a worthless man. Go hence.

Cass. Is it possible that you should use such insulting language towards me?

Bru. You must hear me, for I must tell you what I think. Do you think that I will bend my knee before your insolent and impetuous rage? Do you think you can strike me with terror by your fierce looks?

Cass. Oh God! must I be made to put up with all this?

Bru. Yes, you must bear all this and more. You can fret

Go show your slaves how *choleric*[1] you are,
And make your bondmen tremble. Must I *budge* ?[2]
Must I *observe*[3] you ? must I stand and *crouch*[4]
Under your *testy humour* ?[5] By the gods,
You shall digest the venom of your *spleen*,[6]
Though it do split you ; for, from this day forth,
I'll use you for my mirth, yea, for my laughter,
When you are *waspish*.[7]

Cassius. Is it come to this ?

Brutus. You say you are a better soldier:
Let it appear so ; make your *vaunting*[8] true,
And it shall please me well : for mine own part,
I shall be glad to learn of noble men.

Cass. You wrong me every way ; you wrong me, Brutus ;
I said, an elder soldier, not a better :
Did I say "better" ?

Brutus. If you did, I care not.

Cass. When Cæsar liv'd he durst not thus have *mov'd*[9] me.

Bru. Peace, peace ! you durst not so have tempted him.

Cassius. I durst not !

Brutus. No.

Cassius. What, durst not tempt him !

Brutus. For your life you durst not.

Cassius. Do not presume too much upon my love ;
I may do that I shall be sorry for.

Brutus. You have done that you should be sorry for.
There is no terror, Cassius, in your threats,
For I am arm'd so strong in honesty,
That they pass by me as the idle wind,
Which I respect not. I did send to you
For certain sums of gold, which you denied me ;—
For I can raise no money by vile means :

1. peevish
2. waver
3. study your moods
4. bow before
5. fretful moods
6. anger ; passion
7. easily irritable
8. boast
9. angered

and fume as much as you like till you learn the lesson of humility. Your slaves may be afraid to reply to your outbursts of passion, but nobody else, and least of all men I. Do you suppose that I shall get out of the way of your wrath? Must I carefully study your caprices and so find out when it will be safe to speak to you? Must I bow low before your heady, fretful moods? I swear by gods that I shall make you eat your own anger (*i.e.*, make you get rid of your anger as best as you can) though you may burst with it, for in future I will look upon you as a provocative to mirth, yes, even to laughter, when you are in this irritable state of mind, as ready as a wasp to sting everyone it comes near.

Cass. Have matters come to such a point that you can speak of me in these terms?

Bru. You have just boasted that you are a better soldier; well, prove that your boast was no empty one. Nothing would please me more to find you so. I am delighted to know about noble men.

Cass. You misjudge me in every way, and think me much worse than I am. I never said I am a 'better' soldier, I said 'older.'

Bru. Even if you did say 'better' it does not annoy me.

Cass. Even Cæsar when he was alive could not have stirred me to such anger with impunity.

Bru. I say, calm yourself. You too could not have dared to arouse Cæsar's anger as you have aroused mine.

Cass. Dared to?

Bru. No!

Cass. What? Do you say I could not have provoked him?

Bru. No, you could not as you valued your life.

Cass. You are relying too much on my love for you. I am afraid of being provoked into doing something for which I may have to repent later on.

Bru. You ought to repent for what you have done already, I am so strongly clad in the armour of honourable motives that your threats have no effect on me, they pass by me as slowly blowing wind. I pay no attention to them. I asked you to send me some money, you refused to do so and cannot raise any money by dishonourable means. I

By heaven, I had rather *coin*[1] my heart,
And drop my blood for drachmas, than to wring
From the hard hands of peasants their *vile trash*[2]
By any *indirection*[3] :—I did send
To you for gold to pay my legions,
Which you denied me : was that done like Cassius ?
Should I have answer'd Caius Cassius so ?
When Marcus Brutus grows so covetous,
To lock such *rascal counters*[4] from his friends
Be ready, gods, with all your thunderbolts ;
Dash him to pieces !

Cassius. I denied you not.

Brutus. You did.

Cassius. I did not : he was but a fool that brought
My answer back.—Brutus hath *riv'd*[5] my heart :
A friend should bear his friend's *infirmities*,[6]
But Brutus makes mine greater than they are.

Brutus. I do not, till you practise them on me.

Cassius. You love me not.

Brutus. I do not like your faults.

Cassius. A friendly eye could never see such faults.

Brutus. A flatterer's would not, though they do appear
As huge as high Olympus.

Cassius. Come, Antony, and young Octavius, come,
Revenge yourselves alone on Cassius,
For Cassius is aweary of the world ;
Hated by one he loves ; *brav'd*[7] by his brother ;
Check'd[8] like a *bondman* ;[9] all his faults observ'd
Set in a note-book, learn'd, and *conn'd*[10] by rote,
To cast into my teeth. O, I could weep
My spirit from mine eyes !—There is my dagger,
And here my naked breast ; within, a heart
Dearer than *Plutus*[11] *mine*[12] richer than gold :
If that thou be'st a Roman, take it forth ;

1. coin my heart into gold
2. their pretty, hard earned cash
3. indirect or underhand means
4. worthless coins
5. broken
6. weaknesses
7. defied
8. rebuked
9. slave
10. learnt byheart
11. the god of riches
12. treasures

swear by gods that I would sooner sacrifice my heart to be turned into gold and each drop of blood to be coined into drachmas than extort money from the toiling peasants. I sent for money from you in order to pay my troops; you refuse to let me have the sum. Was such an action worthy of Cassius? Do you think I should have acted thus if Cassius had asked me for money? If ever I become so avaricious as to refuse to my friends a few despicable coins I hope the gods will strike me dead.

Cass. But I did not refuse you any money.

Bru. Yes, you did.

Cass. I did not; he who brought back my answer to you was a fool and in his stupidity misrepresented what I said. Brutus has split open my heart. One should put up with the weakness of friends but Brutus seems to exaggerate the faults of his friend, Cassius.

Bru. I do not make them greater than they are till you make me the subject of them.

Cass. You do not love me.

Bru. It is not you that I do not love, but your defects and imperfections.

Cass. If you looked at them with friendly eye you would not notice them.

Bru. The eye of a flatterer probably will fail to see such defects even though they might appear to others as big as Mount Olympus.

Cass. Let Antony and Octavius come and let Cassius alone bear the brunt of their venegeance, for he is sick of this world, being hated by one whom he loves; treated with contempt by his brother, chidden like a bond slave, all his shortcomings minutely scanned, put down in a note-book, got by heart and treasured up against him so that they may be brought up against him. Oh! I could weep myself to death. Here, take this weapon of mine, you see my bare breast. Within it there is a heart more valuable than all the wealth stored up in Plutus's treasure-house. If you are one worthy of the name of Roman, you are also worthy of

I, that denied thee gold, will give my heart;
Strike, as thou didst at Cæsar; for, I know,
When thou didst hate him worst, thou lov'dst him better
Than ever thou lov'dst Cassius.
Brutus. *Sheathe*[1] your dagger:
Be angry when you will, it shall have *scope*;[2]
Do what you will, dishonour shall be *humour*[3]
O Cassius, you are yoked with a lamb
That carries anger as the flint bears fire;
Who, much *enforced*,[4] shows a *hasty spark*,[5]
And straight is cold again.
Cassius. Hath Cassius liv'd
To be but mirth and laughter to his Brutus,
When grief, and *blood*[6] ill-temper'd, vexeth him?
Brutus. When I spoke that, I was ill-temper'd too.
Cassius. Do you confess so much? Give me your hand.
Brutus. And my heart too.
Cassius. O Brutus,—
Brutus. What's the matter?
Cassius. Have not you love enough to bear with me,
When that *rash humour*[7] which my mother gave me
Makes me forgetful?
Brutus. Yes, Cassius; and, from henceforth,
When you are *over-earnest*[8] with your Brutus,
He'll think your mother chides, and leave you so.
Poet. [*Within*] Let me go in to see the generals;
There is some grudge between 'em, 'tis not meet
They be alone.
Lucilius. [*Within*] You shall not come to them.
Poet. [*Within*] Nothing but death shall stay me.
Enter Poet, *followed by* LUCILIUS, TITINIUS *and* LUCIUS.
Cassius. How now! what's the matter?

1. put back
2. vent, free play
3. mere caprice
4. struck violently
5. a sudden flash
6. passion
7. fretful temper
8. hot-tempered

receiving such a sacrifice. I who refused you money, can give you all my life. Strike at me as you struck at Cæsar, for I know that even when you killed him you loved him more than you have ever loved me.

Bru. Put up your weapon. In future you will have free scope for your anger. You can indulge in any dishonourable deed and offer any indignity. I shall regard them as mere caprices of the moment. O Cassius, you have as your brother one who by nature is as gentle as a lamb, and whose anger even when he is provoked does not last more than a moment.

Cass. Are things come to such a pass that I have to be an object of ridicule to Brutus whenever I am troubled by grief and my bad temper ?

Bru. I was also in a bad temper when I uttered these words.

Cass. Do you really admit that ? If so, give me your hand.

Bru. I give you my heart as well.

Cass. Oh Brutus !

Bru. Why are you so moved ?

Cass. Have you not so much love for me as to put up patiently with me when my ill-temper which I inherited from my mother makes me forget myself and my good manners ?

Bru. Yes Cassius, in future when you are hot-tempered with your brother Brutus, he will consider that it is your mother's quick temper that is scolding and will leave you to yourself without irritating you by contradiction.

[*Noise within.*

Poet. [*Within*] I want to go into the tent to see the generals. Since they do not seem to be friendly towards each other, it is not proper that they should be alone.

Lucil. [*Within*] I cannot allow you to go in.

Poet. [*Within*] Nothing but death can stop me from going in.

Enter Poet *followed by* LUCILIUS, TITINIUS *and* LUCIUS.

Cass. Now then, what is all this about ?

Poet. For shame, you generals! what do you mean?
Love, and be friends, as two such men should be;
For I have seen more years, I'm sure, than ye.
Cassius. Ha, ha! how vilely doth this *cynic*[1] rhyme!
Brutus. Get you hence, *sirrah*[2]; saucy fellow, hence!
Cassius. Bear with him, Brutus; 'tis his fashion.
Brutus. I'll know his humour, when he knows his time:
What should the wars do with these *jigging fools*?[3]
Companion, hence!
Cassius. Away, away, be gone! [*Exit Poet.*
Brutus. Lucilius and Titinius, bid the commanders
Prepare to lodge their *companies*[4] to-night.
Cass. And come yourselves, and bring Messala with you
Immediately to us. [*Exeunt Lucilius and Titinius.*
Brutus. Lucius, a bowl of wine!
Cassius. I did not think you could have been so angry.
Brutus. O Cassius; I am sick of many griefs.
Cassius. Of your philosophy you make no use,
If you *give place to*[5] *accidental evils.*[6]
Brutus. No man bears sorrow better:—Portia is dead.
Cassius. Ha! Portia!
Brutus. She is dead.
Cassius. How *scap'd*[7] *I killing*[8] when I *cross'd*[9] you so?—
O *insupportable*[10] and *touching*[11] loss!—
Upon what sickness?
Brutus. *Impatient*[12] of my absence,
And grief that young Octavius with Mark Antony
Have made themselves so strong;—for with her death
That tidings came;—with this she *fell distract*,[13]
And, her attendants absent, swallow'd fire.

1. rude fellow
2. a contemptuous form of address
3. foolish versifiers
4. troops
5. yield to
6. chance evils
7. escaped
8. being killed
9. irritated
10. unbearable
11. wounding deeply
12. unable to bear
13. was beside herself

Poet. You ought to be ashamed of yourselves for quarrelling in this way. You ought to love each other and be friends. Take my advice, for I am older than you both.

Cass. Ha, ha! how hopelessly does this sneering philosopher make his rhymes.

Bru. Get out of here, you fellow; get away, you impudent rascal.

Cass. Have patience with him Brutus; it is his humour.

Bru. I will try to study his humour and make allowance for it when he recognizes the proper season for indulging in it. The rhyming fools are utterly out of place in times of war. Get out, you fellow.

Cass. Away, be off at once. [*Exit Poet.*

Bru. Lucilius and Titinius, tell the officers to get ready their quarters for troops.

Cass. And both of you get back here as soon as you can and bring Messala with you. [*Exeunt Lucilius and Titinius.*

Bru. Get me a cup of wine, Lucius.

Cass. I cannot imagine that you were so angry.

Bru. Oh Cassius. I am quite ill with my griefs.

Cass. It seems then that you do not practice that philosphical habit of mind to which you are so much used, if you yield to mere chance evils instead of manfully bearing up against them.

Bru. No one puts up with sorrow more boldly than myself:—Portia is dead.

Cass. Did you say Portio is dead.

Bru. Yes, she is dead.

Cass. I wonder that being so afficted with grief, you did not kill me when I provoked you so. Oh, it is a most unbearable and deeply wounding loss! What did she die of?

Bru. Being unable to endure my absence and grieving to find that Octavius and Antony had got together so great a power against me,—for these news came simultaneously with those of her death—she became mad, lost her senses and when her attendants were not about she swallowed fire.

Cassius. And died so?
Brutus. Even so.
Cassius. O ye immortal gods!
Re-enter LUCIUS, *with wine and taper.*
Bru. Speak no more of her.—Give me a bowl of wine.—
In this I *bury*[1] all unkindness, Cassius. [*Drinks.*
Cassius. My heart is thirsty for that noble *pledge*[2]—
Fill, Lucius, till the wine o'erswell the cup;
I cannot drink too much of Brutus' love. [*Drinks.*
Brutus. Come in, Titinius! [*Exit Lucius.*
Re-enter TITINIUS *with* MESSALA
Wellcome, good Messala.
Now sit we close about this taper here,
And *call in question*[3] our necessities.
Cassius. Portia, art thou gone?
Brutus. No more, I pray you.—
Messala, I have here received letters,
That young Octavius and Mark Antony
Come down upon us with a mighty *power*,[4]
Bending their expedition[5] toward Philippi.
Messala. Myself have letters *of the selfsame tenour.*[6]
Brutus. With what *addition*?[7]
Messala. That by proscription and *bills of outlawry*,
Octavius, Antony, and Lepidus,
Have put to death an hundred senators.
Brutus. Therein our letters do not well agree;
Mine speak of seventy senators that died
By their proscriptions, Cicero being one.
Cassius. Cicero one!
Messala. Cicero is dead,
And by that order of proscription.—
Had you your letters from your wife, my lord?
Brutus. No, Messala.
Messala. Nor nothing in your letters *writ of her*?[9]
Brutus. Nothing, Messala.

1. drown, forget
2. *i.e.*, of mutual friendship
3. discuss
4. army
5. directing their march
6. to the same effect
7. additional news
8. notices, declaring certain persons outside the protection of law
9. written about

Cass. And thus she died ?

Bru. Yes in this manner.

Cass. Oh ye, gods, how impossible it is to fathom your ways !

Re-enter LUCIUS *with wine and taper*

Bru. Please, do not speak any more of her. Let me have a cup of wine and drown in it all unkindness and drink to the renewal our friendship. (*Drinks*)

Cass. I am equally anxious to add my testimony of love to yours. Lucius, fill the cups to the brim. It is impossible for me to have too much of Brutus' love, which I drink in drinking this wine. (*Drinks*)

Bru. Come in Titinius. [*Exit Lucius.*

Re-enter TITINIUS *with* MESSALA

You are welcome, good Messala. Now let us sit round the light and debate what is necessary for us to do.

Cass. Oh Portia, are you really dead ?

Bru. Please do not talk any more of her. I have received letters. Messala, to the effect that Octavius and Mark Antony are swiftly directing their march with a mighty force towards Philippi.

Mes. I have also letters which bear out what you say.

Bru. Do they say anything else ?

Mes. Yes, that by drawing up a formal list of the condemned men and by declaring certain persons outside the law, and so liable to be put to death by any one. Antony, and Lepidus have put to death a hundred senators.

Bru. The figures in your letters and mine do not agree. My letters say that only seventy senators died by proscription and that Cicero was one of them.

Cass. Cicero was one of them !

Mes. Yes. Cicero is dead, he fell a victim to proscription. Did you receive any letters from your wife, my lord ?

Bru. No Messala.

Mes. Is there nothing said about her in the letters you have received ?

Bru. No, nothing, Messala.

Messala. That, methinks, is strange.
Brutus. Why ask you? hear you aught of her in yours?
Messala. No, my lord.
Brutus. Now, as you are a Roman tell me true.
Messala. Then like a Roman bear the truth I tell:
For certain she is dead, and by strange manner.
Brutus. Why, farewell, Portia.—We must die, Messala;
With meditating that she must die *once*,[1]
I have the patience to endure *it*[2] now.
Messala. Even so great men great losses should endure.
Cassius. I have as much of *this*[3] *in art*[4] as you,
But yet my nature could not bear it so.
Brutus. Well, to our work *alive*.[5] What do you think.
Of marching to Philippi *presently*?[6]
Cassius. I do not think it good.
Brutus. Your reason?
Cassius. This it is:
'Tis better that the enemy seek us:
So shall he waste his *means*,[7] weary his soldiers,
Doing himself *offence*:[8] whilst we, lying still,
Are full of rest, defence, and *nimbleness*.[9]
Bru. Good reasons must, of *force*,[10] give place to better.
The people 'twixt Philippi and this ground
Do stand *but in a forc'd affection*:[11]
For they have *grudg'd us contribution*:[12]
The enemy, marching along by them,
By them[13] shall *make a fuller number up*,[14]
Come on refresh'd, *new-aided*,[15] and encourag'd;
From which advantage shall we cut him off,
If at Philippi we do face him there,
These people at our back.

1. at one time or another
2. the news of her death
3. fortitude
4. in theory
5. proceed to our work with life-like energy
6. immediately
7. resources
8. harm
9. readiness for action
10. perforce, necessarily
11. with no real good-will towards us
12. reluctantly let us have the supplies we needed
13. by their help
14. add greatly to the number of his soldiers
15. newly-reinforced

Mes. It seems rather strange to me.

Bru. But why do you ask such a question ? Is there news about her in your letters ?

Mes. No, my lord.

Bru. You are a Roman—that is, one whose word must be trusted ; tell me therefore, the truth.

Mes. Then be prepared to hear the truth with that fortitude which belongs to all true Romans. Portia is dead and she died in a strange way.

Bru. Well then, let us not talk any more about her. We must all die sooner or later. And the thought that she had to die some day helps me to bear my loss with patience.

Mes. That is the spirit in which great men bear their great bereavements.

Cass. In theory I am as much a stoic as you are but my art natured became a second nature *i.e.*, I could not calmly bear my privations.

Bru. Let us not talk about the dead any longer, but return to our business which concerns the living, not the dead. What is your opinion about marching to Philippi immediately ?

Cass. I am not in its favour.

Bru. What is your reason ?

Cass. It is this—it would be much better that the enemy should have to seek us out. In doing that he will exhaust his own resources, while we shall stay where we are and remain in a state of complete rest, strongly defended and ready for action when the moment shall come for it.

Bru. Your reasons are probably strong, but they must necessarily bow before better reasons. The people between Philippi and here have no good-will towards us, for they have let us have very reluctantly those supplies that we needed. It is certain that they will add to the number of the enemy when he marches through their country, so that he will comedown on us with fresh additions to his strength. But if we go to Philippi and meet the enemy there, we shall have left these people in our rear, where they will not be able to help our enemy whom we shall thus deprive of the opportunity to add them to their numbers.

Cassius. Hear me, good brother.

Brutus. *Under your pardon.*[1]—You must note beside,
That we have *tried the utmost of our friends.*[2]
Our *legions*[3] are *brim-full,*[4] our *cause is ripe* :[5]
The enemy increaseth every day ;
We, *at the height,*[6] are ready to decline.
There is a tide in the affairs of men,
Which, taken *at the flood,*[7] leads on to *fortune*[8]
Omitted[9] all the voyage of their life
Is *bound in*[10] *shallows*[11] and in miseries.
On such a full sea are we now afloat ;
And we must take the current when it serves,
Or lose our *ventures.*[12]

Cassius. Then, with your will, go on ;
We'll along ourselves, and meet them at Philippi.

Brutus. The *deep*[13] of night is crept upon our talk,
And nature must obey *necessity* ;[14]
Which we will *niggard*[15] with a little rest.
There is no more to say.

Cassius. No more. Good night :
Early to-morrow will we rise, *and hence.*[16]

Bru. Lucius! [*Enter Lucius.*] My gown. [*Exit Luicus.*]
Farewell, good Messala :—
Good night, Titinius :—noble, noble Cassius.
Good night, and good, *repose.*[17]

Cassius. O my dear brother !
This was an ill beginning of the night:
Never come such *division*[18] 'tween our souls !
Let it not, Brutus.

Brutus. Every thing is well.

Cassius. Good night, my lord.

Brutus. Good night, good brother.

Titin., Mess. Good night, Lord Brutus.

Brutus. Farewell, every one.
[*Exeunt Cassius, Titinius and Messala*

1. with your permission
2. got all possible help from them
3. army
4. at its maximum strength
5. plans are carefully matured
6. at the climax of power
7. at the highest
8. success
9. neglected
10. confined to
11. shallow waters, shoals
12. enterprises
13. deep darkness
14. urge for sleep
15. satisfy sparingly
16. and march hence
17. rest or sleep
18. dissension, clash

Cas. But listen to me again, my good brother.

Bru. Pardon me if I continue my speech without hearing you first. You must also take account of the fact that we have fully put our friends to the test and have obtained from them all the assistance they can possibly give us; our strength is at its maximum and all our plans are carefully matured. The enemy on the other hand is gaining more and more strength every day. We being at the height of our power naturally will start a downward career if we do not take time by the forelock. In the lives of men there is a favourable turn of tide which if taken advantage of leads them to success and prosperity, but if neglected they find the voyage of life full of difficulties and their vessel cannot ever get out into the open sea. We have now at our command the advantage of such a favourable tide and if we do not seize the opportunity when it comes we shall not have the slightest chance later on.

Cass. Well, since you are so determined we shall march forward and meet the enemy at Philippi.

Bru. We have been so busy in our conversation that it is now the depth of night and we must take that sleep which nature demands; but we can enjoy only sparingly and with little rest. Is there anything else to discuss?

Cass. No, there is nothing else. Good night. We shall get up and start early tomorrow morning.

Bru. Lucius! [*Enter Lucius*] Let me have my dressing gown. [*Exit Lucius*] Goodbye, Messala: good night, Titinius: noble Cassius, good night, I hope you will sleep well.

Cass. O my dear brother! We began the night rather badly with our quarrel; may such discussions never come between us, let them not occur again, Brutus.

Bru. We are friends as before.

Cass. Good night, my lord.

Bru. Good night, good brother,

Tit. Mes. Good night, Lord Brutus.

Bru. Good night to you all.

[*Exeunt Cassius, Titinius aud Messala.*

Re-enter LUCIUS, *with the gown*

Give me the gown. Where is thy instrument?
Lucius. Here in the tent.
Brutus. What, thou speak'st drowsily?
Poor *knave*,[1] I blame thee not: thou art *o'er-watch'd*.[2]
Call Claudius and some other of my men;
I'll have them sleep on cushions in my tent.
Luicus. Varro and Claudius!

Enter VARRO *and* CLAUDIUS

Varro. Calls my lord?
Brutus. I pray you, sirs, lie in my tent and sleep;
It may be I shall *raise*[3] you by and by
On business[4] to my brother Cassius.
Varro. So please you, we will stand and watch your pleasure.
Brutus. I will not have it so: lie down, good sirs:
It may be I *shall otherwise bethink me*.[5]—
Look, Lucius, here's the book I sought for so;
I put it in the pocket of my gown.
[*Varro and Claudius lie down.*
Lucius. I was sure your lordship did not give it me.
Brutus. *Bear with me*,[6] good boy, I am much foregetful.
Canst thou *hold up thy heavy eyes awhile*,[7]
And touch thy instrument a strain or two?
Lucius. Ay, my lord, *an't*[8] please you.
Brutus. It does my, boy:
I trouble thee too much, but thou art willing.
Lucius. It is my duty, sir.
Brutus. I should not urge thy duty *past thy might*[9]
I know *young bloods*[10] look for a time of rest.

1. lad
2. worn out with keeping awake
3. call
4. *i.e.*, to send you on business
5. may change my mind
6. excuse me for the trouble
7. keep awake for a short time
8. if
9. beyond your strength
10. youth full of blood

Re-enter LUCIUS, *with the gown*

Let me have my dressing-gown. Where is your musical instrument ?

Luc. It is here within the tent.

Bru. Your voice is sleepy. Poor lad. It is none of your faults, you must be worn out with keeping awake. Call Claudius and some other of my men. I want them to sleep here in the tent, on cushions.

Luc. Varro and Claudius !

Enter VARRO *and* CLAUDIUS

Var. Does my lord call me ?

Bru. I pray you, my men, to lie and sleep in my tent. Possibly I shall have to call you presently to send you on business to my brother, Cassius.

Var. If you wish it we shall be in attendance upon you till you need our services.

Bru. I don't want you to remain in attendance upon me. You had better lie down and sleep, my good fellows—possibly I may find no need to send you to my brother. Well, Lucius, here is the book that I was looking for. I now find that I put in my gown.

[*Varro and Claudius lie down.*

Luc. I remember that your lordship didn't givet he book to me.

Bru. Excuse me for the trouble I gave you in hunting for it. I am very forgetful. Can you keep awake for a short time and play a tune or two on your instrument ?

Luc. Yes, my lord, if it will please you.

Bru. Yes, I shall be delighted to hear it ; I give you too much trouble but you are always ready to meet my wishes.

Luc. It is my duty to serve you willingly.

Bru. I ought not to put too strict an interpretation on your duty towards me. I know that those who are young and in strong health like you require rest and sleep.

Lucius. I have slept, my lord, already.

Brutus. It was well done; and thou shalt sleep again;
I will not *hold*[1] thee long: if I do live.
I will be good to thee.

[*Music, and a song, towards the end of which Lucius falls asleep.*

This is a *sleepy*[2] tune:—O *murderous*[3] slumber,
Lay'st thou thy *leaden*[4] *mace*[5] upon my boy,
That plays thee music?—Gentle knave, good night;
I will not do thee so much wrong to wake thee:
If thou dost *nod*,[6] thou break'st thy instrument;
I'll take it from thee; and good boy, good night—
Let me see, let me see; is not the leaf *turn'd down*[7]
Where I left reading? Here it is, I think.

Enter the Ghost of CÆSAR

How *ill*[8] this taper burns! Ha! who comes here?
I think it is the weakness of mine eyes
That *shape*[9] this *monstrous apparition*[10]
It *comes upon*[11] me.—Art thou any thing?
Art thou some god, some angel, or some devil
That mak'st my blood cold, and my hair to *stare*[12]
Speak to me what thou art.

Ghost. Thy evil spirit, Brutus.

Brutus. Why comest thou?

Ghost. To tell thee thou shalt see me at Philippi.

Brutus. Well; then I shall see thee again?

Ghost. Ay, at Philippi.

Brutus. Why, I will see thee at Philippi, then.

[*Ghost vanishes.*

Now I have taken heart thou vanishest:
Ill spirit, I would hold more talk with thee.—

1. detain
2. sleep inducing tune
3. (because it deadens the senses)
4. heavy
5. magic wand
6. doze
7. folded
8. dimly
9. gives shape to
10. horrible figure
11. comes nearer to
12. stand on end

Luc. I have already had enough sleep, my lord.

Bru. You were wise to do so ; and you will soon go to bed again for I do not mean to detain you for long. If I live for some time, you will find in me a master who will care for your welfare. [*Music and a song.*

This is a song that is very conducive to sleep. Oh ! how you subdue one's senses and exercise your deadening influence on my body, who, so far from doing you any injury, invites you with soft music. Good night, my good lad ; I shall not be so cruel to you as to wake you up. But the least movement you may make, as that of nodding the head in sleep, will cause your instrument to fall and break. Let me take it from you. Good night, my gentle boy. Let me see—is the leaf turned down, where I left off reading last time ? Here it is, I think.

Enter the Ghost of CÆSAR

The candle burns very dimly. But what is it that I see in front of me ? I think probably it is the dimness of my sight that conjures up and gives shape to this " horrible vision." It is coming towards me. Are you any real thing or merely an illusion ? Are you some god, some angel or some evil spirit which has made my blood run cold and made my hair stand on end ? Tell me what you are.

Ghost. I am your evil genius, Brutus.

Bru. Why have you come here ?

Ghost. To tell you that you shall see me at Philippi.

Bru. Well, if I am to see you again, I shall see you again, but if that is all you have to say to me, it does not trouble me.

Ghost. Yes, you shall see me at Philippi.

Bru. Very good, then, I shall see you at Philippi. [*Ghost vanishes*

Now that I have recovered my courage, you are gone. I should wish to converse further with you, (for I am not to be put off with such an answer as you have just given

Boy, Lucius! Varro! Claudius!—Sirs, awake!—Claudius!

Lucius. The strings, my lord, are *false*.[1]

Brutus. He thinks he still is at his instrument—Lucius, awake!

Lucius. My Lord?

Brutus. Didst thou dream, Lucius, that thou so criedst out?

Lucius. My lord, I do not know that I did cry.

Brutus. Yes, that thou didst: didst thou see any thing?

Lucius. Nothing, my lord.

Brutus. Sleep again, Lucius.—Sirrah Claudius!—
[*To Varro*] Fellow thou, awake!

Varro. My lord?

Claudius. My lord?

Brutus. Why did you so cry out, sirs, in your sleep?

Var., Clau. Did we, my lord?

Brutus. Ay: saw you any thing?

Varro. No, my lord, I saw nothing.

Claudius. No I, my lord.

Brutus. Go and *commend me*[2] to my brother Cassius;
Bid him *set on*[3] his *powers*[4] *betimes before*,[5]
And we well follow.

Varro., Clau. It shall be done, my lord.
[*Exeunt.*

1. out of tune
2. convey my greetings to
3. lead forward
4. army
5. early in the morning

me.) Boy, Lucius, Varro, Claudius. Fellows, wake up Claudius !

Luc. The strings of the instrument, my lord re out of tune.

Bru. He still thinks that he is playing on the instrument. Wake up, Lucius.

Luc. My lord !

Bru. Was it in consequence of your dream that you cried out so loudly ?

Luc. My lord, I am not aware that I cried.

Bru. Yes, you did cry. Did you see anything ?

Luc. Nothing my Lord !

Bru. You had better go to sleep again. You fellow, Claudius ? (*To Varro*) You fellow there, wake up.

Var. My lord ?

Clau. My lord ?

Bru. Why did you shriek out like that in your sleep, sirs ?

Var., Clau. I don't think we did, my Lord.

Bru. Yes, you did. Did you see anything ?

Var. No, my lord, I saw nothing.

Clau. Nor did I, my lord.

Bru. Go to my brother with my greeting, and bid him put his troops in motion early in the morning in advance of ours, for we shall bring up the rear.

Var., Clau. We shall do so, my lord. [*Exeunt.*

ACT V

SCENE I. *The plains of Philippi*

Enter OCTAVIUS, ANTONY, *and their* Army.

Octavius. Now, Antony, our hopes are *answered* :[1]
You said the enemy would not come down,
But *keep the hills*[2] and upper regions :
It proves not so ; their *battles*[3] are at hand ;
They mean to *warn us*[4] at Philippi here,
Answering before we do *demand of them*[5]

Antony. *Tut*,[6] I *am in their bosoms*,[7] and I know
Wherefore they do it : they could be *content*[8]
To visit other places ; and come down
With fearful bravery,[9] thinking by this *face*[10]
To *fasten in our thoughts*[11] that they have courage ;
But 'tis not so.

Enter a Messenger.

Messenger. Prepare you, generals :
The enemy comes on in gallant show ;
Their *bloody sign*[12] of battle is hung out,
And something to be done immediately.

Antony. Octavius, lead your battle softly on,
Upon the left hand of the even field.

Octavius. Upon the right hand I ; keep thou the left.

Antony. Why do you *cross*[13] me in this *exigent*[14]

Oct. I do not cross you ; but I will do so.
[*March.*

Drum. *Enter* BURTUS, CASSIUS, *and their* Army ; LUCILIUS, TITINIUS, MESSALA, *and others*

Brutus. They stand, and would have *parley*[15]

1. fulfilled
2. remain on the hills
3. battalions
4. give notice of their readiness to fight
5. accepting our challenge before it
6. nonsense
7. know their inmost secrets
8. well-pleased to change their position
9. empty show of bravery
10. show of boldness
11. impress on our minds
12. the blood-stained banner
13. oppose me
14. exigency or crisis
15. conference

ACT V.

SCENE I. *The plains of Phillipi*

Enter OCTAVIUS, ANTONY, *and their* Army

Oct. Now, Antony, things have turned out as we desired. You said that the enemy would not come down from the hills but maintain his position there. But it has turned out to be otherwise now; their forces are quite near. They seem to give notice of their readiness to fight here at Philippi, and are going to be the first to attack us.

Ant. Pooh! I am in their secrets, I know their inmost intentions; they would be well pleased to change their position; and they come down with a gallant display of well-ordered troops, fancying that by their bold look they will strongly impress us with the idea that they are full of courage. But I know their courage at its true value; for in reality they have none.

Enter a Messenger

Mess. Get ready; general; the enemy is fast approaching in a proud battle-array. They are displaying their bloody flag of war and something must be done at once.

Ant. Lead out your forces quietly and entice them to come on the left hand side of the field.

Oct. I will take my stand on the right hand, you keep the left.

Ant. Why do you thwart my wishes in this time of pressing need?

Oct. I do not want to cross you, but I am determined to command on the right.

Drum. Enter BRUTUS, CASSIUS *and their* Army; LUCILIUS, TITINIUS, MESSALA *and others.*

Bru. They stand and desire to hold a talk with a view to come to terms.

Cass. Stand fast, Titinius : we must *out*[1] and talk.
Octavius. Mark Antony, shall we give *sign*[2] of battle ?
Antony. No, Cæsar, we will answer on their *charge.*[3]
Make forth,[4] the generals would have some words.
Octavius. *Stir not*[5] until the signal.
Bru. Words before blows : is it so, countrymen ?
Oct. Not that we love words better, as you do.
Bru. Good words are better than bad strokes, Octavius.
Ant. In your bad strokes, Brutus, you give good words :
Witness the hole you made in Cæsar's heart,
Crying, "Long live ! hail, Cæsar !"
Cassius. Antony,
The *posture*[6] of your blows are yet unknown ;
But for your words, they rob the *Hybla*[7] bees,
And leave them honeyless.
Antony. Not stingless too :
Brutus. O, yes, and *soundless*[8] too ;
For you have stolen their buzzing, Antony,
And very wisely threat before you sting.
Ant. Villains, you did not so, when your vile daggers
Hack'd[9] one another in the sides of Cæsar :
You *show'd your teeth like apes,*[10] and *fawn'd*[11] like hounds,
And bow'd like *bondmen*[11] kissing Cæsar's feet ;
Whilst damned Casca, like a *cur*[13] behind
Struck Cæsar on the neck. O you flatterers !
Cass. Flatterers !—Now, Brutus, thank yourself :
This tongue had not offended so to-day,

1. go out
2. signal
3. meet them when they make their attack
4. go forward
5. don't move from your position
6. manner, nature
7. a town in Sicily known for its honey
8. without the buzzing noise
9. met and clashed
10. (like monkeys when they are pleased)
11. crawled at his feet
12. slaves
13. a dog

Cass. Stay here, Titinius, we must go forward and talk to them.

Oct. Mark Antony, shall we give the signal for the battle to begin?

Ant. No, Cæsar, we will meet them when they make their attack. Let us go forward. The generals of the opposing army wish to have a conference with us.

Oct. Do not move until the signal is given.

Bru. Are we going to have a conference before beginning the battle? Is that what you desire, my countrymen?

Oct. It does not mean that we prefer exchange of words to exchange of blows; as you do.

Bru. Certainly one would perfer good words to bad blows, Octavius.

Ant. Brutus, you always deal out your cruel blows with friendly words (referring to his stabbing of Cæsar). You remember the cut that you made in Cæsar's heart as you cried out, "Long live Cæsar!"

Cass. Antony, no one has ever seen you strike a blow in combat; but so far as your words are concerned, they are so sweet and honied that they seem to be stolen from the bees of Hybla.

Ant. You might as well complete your parable and say that I robbed them of their stings, too; stings that you have found in my words sweet though they be to the hearing.

Bru. Your words have robbed them of their sting as well as sound, which you seemed to have borrowed from their hum, Antony. Just they buzz before stinging so you chatter before striking—a wise act on your part for otherwise no one would suppose you likely to strike at all.

Ant. You villains, you did not act like that when you plunged your weapons together in Cæsar's side. You grinned like apes when they are pleased, and crawled like dogs at Cæsar's feet, while cursed Casca struck him from behind like a mongrel that had not courage enough to attack him in front. You are all a pack of base flatterers.

Cass. Flatterers? Now, Brutus, you will see that you have to thank yourself alone for this result. Antony's tongue would never have uttered this word "flatterers" if you had

If Cassius might have ru'ld.[1]

Oct. Come, come, the *cause* ;[2] if arguing make us *sweat*,[3]
The *proof of it*[4] will turn to *redder drops*.[5]
Look,—
I draw a sword against conspirators ;
When think you that the sword goes up again ?
Never, till Cæsar's three-and-thirty wounds
Be well aveng'd ; or till another Cæsar
Have *added slaughter*[6] to the sword of traitors.

Brutus. Cæsar, thou canst not die by traitors' hands,
Unless thou bring'st them with thee.

Octavius. So I hope ;
I was not born to die on Brutus' sword.

Brutus. O, if thou wert the noblest of thy *strain*,[7]
Young man, thou couldst not die more *honourable*.[8]

Cassius. A *peevish*[9] schoolboy, worthless of such honour,
Join'd with a *masker*[10] and a *reveller*.[11]

Antony. Old Cassius still !

Octavius. Come, Antony ; away !—
Defiance, traitors, hurl we *in your teeth* ;[12]
If you dare fight to-day, come to the field ;
If not, when you have *stomachs*.[13]

[*Exeunt Octavius, Antony, and their Army.*

Cass. Why, now, blow wind, *swell billow*,[14] and swim *bark* ![15]
The storm is up, and all is *on the hazard*[16]

Bru. Ho, Lucilius ! *hark* ;[17] a word with you.

Lucilius. My lord ?

[*Brutus and Lucilius converse apart.*

Cassius. Messala !

Messala. What says my general ?

1. if his advice had prevailed
2. the issue before us
3. *i.e.*, sweat drops of water
4. decision of the issue by arms
5. drops of blood
6. added another victim
7. race
8. honourably
9. silly
10. joker
11. given to merry-making
12. in your face
13. inclination
14. let the high waves appear
15. ship
16. left to chance
17. listen

been guided by me.

Oct. Come, come, let us not waste any more words, but state the cause we have in hand. If arguing makes us sweat drops of water, as it does, when we come to the proof of the matter, it will be drops of blood that will fall freely. Look, here is my sword unsheathed, ready to be used against the conspirators. When do you think I shall put up this sword again? Not until I have avenged each of the thirty-three wounds of Cæsar or till I have furnished another victim to the malignity of traitors by being slaughtered by them.

Bru. If there are any traitors by whose hand, you are destined to die, they must be among your own party: there are none among our number.

Oct. I hope I shall not die by a traitor's hand, for I was not born to die on Brutus' sword—and there can be no more dangerous traitor than he is.

Bru. Even if you were the noblest member of your race you could not die a more honourable death than to die at my hands.

Cass. You are a foolish stripling and do not deserve any such honour as death at the hands of Brutus. For your companion you have Antony—one who delights in masques and one given to riotous living.

Ant. You still talk in the same old spiteful manner, Cassius.

Oct. Let us not waste our time here. Antony, let us go. And you traitors, so far as you are concerned we throw you this challenge and defy you to fight us to-day; if you have courage, then come to the field; if not, then we are quite ready to fight you whenever you have the inclination to fight us.

[*Exeunt* OCTAVIUS, ANTONY *and their* Army.

Cass. Well, it does not matter how the wind blows and the waves swell, so long as our vessel floats bravely, as it is sure to do. The storm is already beginning to rage and everything now depends on chance.

Bru. Here, Lucilius, I want to speak to you.

Lucil. [*Standing forth*] Yes, my lord?

[*Brutus and Lucilius converse apart.*

Cassius. Messala.
This is my birth-day ; *as*[1] this very day
Was Cassius born. Give me thy hand, Messala :
Be thou my witness that, against my will,
As Pompey was, am I compell'd to set
Upon one battle all our liberties.
You know that I *held Epicurus strong,*[2]
And his opinion ; now I change my mind,
And partly *credit*[3] things that do *presage.*[4]
Coming from Sardis, on our *former ensign*[5]
Two mighty eagles fell ; and there they *perch'd,*[6]
Gorging[7] and feeding from our soldiers' hands,
Who to Philippi here *consorted*[8] us :
This morning are they fled away and gone ;
And in their steads do ravens, crows, and kites,
Fly o'er our heads, and downward look on us,
As[9] we were *sickly prey* :[10] their shadows seem
A canopy most fatal, under which
Our army lies, ready to *give up the ghost.*[11]

Messala. Believe not so.

Cassius. I but believe it partly ;
For I am fresh of spirit and resolv'd
To meet all perils very *constantly.*[12]

Brutus. Even so. Lucilius.

Cassius. Now, most noble Brutus,
The gods to-day stand friendly, that we may,
Lovers[13] in peace, *lead on our days to age !*[14]
But since the affairs of men rest still *incertain,*[15]
Let's *reason with*[16] the worst that may befall.
If we do lose this battle, then is this
The very last time we shall speak together :
What are you, then, determined to do ?

Brutus. Even by the rule of that *philosophy*[17]
By which I did blame Cato for the death
Which he did give himself :—I know not how,
But I do find it cowardly and vile

1. on
2. was a firm believer in Epicurean doctrines
3. believe
4. foretell (coming events)
5. foremost flag
6. continued to sit
7. feeding greedily
8. accompanied
9. as if
10. sickening to death and soon to be their prey
11. die
12. firmly
13. friends
14. live up to old age
15. uncertain
16. discuss
17. Stoic philosophy

Cass. Messala!

Mes. [*Standing forth*] What are your orders, sir?

Cass. Today, is my birth-day, Messala; it is the anniversary of the day on which I was born. Give me your hand, Messala. You shall bear testimony to the fact that it is most unwillingly as it was in the case of Pompey, that I have agreed to stake everything upon the result of a single battle. You know that I have always firmly believed in the doctrines of Epicurus; but now I give them up; and feel half inclined to put my faith in omens and presentiments. As we were on our march from Sardis, two very big eagles alighted on our banners and remained sitting there, talking and eating ravenously their food from the hands of soldiers. They accompanied us down to Philippi here, but today they have disappeared and in their place carrion birds (of ill omen) have hovered over us, as if we were animals sickening to death and soon to be their prey and they were waiting to feed on us. It seems as if our army lies doomed to death under the over-spreading darkness of their fatal shadow.

Mes. You must not give way to such thoughts.

Cass. I do not believe in such things completely, though, for my spirits are not yet all depressed and I am resolved to meet all dangers courageously.

Bru. You are quite right, Lucilius.

Cass. Well, most noble Brutus, let us hope that the gods be on our side today, so that we may be able to enjoy peace and rest after the turmoil of death and go on to old age in a spirit of constant friendship. But since everything in life is always uncertain, let us by discussing the worst that may happen to us be prepared for it. If we are defeated in this battle then this will be the last time that we speak to each other. What do you intend doing then?

Bru. In exact accordance with the rule of that philosophy which made me blame Cato for committing suicide—for somehow it seems to me a base and cowardly act to anticipate the natural duration of life simply on account of fear

For fear of what might fall, so to *prevent*[1]
The time of life,[2]—arming myself with patience
To *stay*[3] the *providence*[4] of some high powers
That govern us *below*.[5]

Cassius. Then, if we lose this battle,
You are contented to be led in triumph
Thorough[6] the streets of Rome ?

Brutus. No, Cassius, no : think not, thou noble Roman,
That ever Brutus will go *bond*[7] to Rome ;
He bears too great a mind. But this same day
Must end that work the ides of March begun ;
And whether we shall meet again I know not.
Therefore our everlasting farewell take :
For ever, and for ever, farewell, Cassius !
If do meet again, why, we shall smile ;
I not, why, then, this parting was well made.

Cassius. For ever, and for ever, farewell, Brutus !
If we do meet again, we'll smile indeed ;
If not, 'tis true, this parting was well made.

Brutus. Why, then, *lead on*.[8]—O, that a man might know
The end of this day's business ere it come !
But it sufficeth that the day will end,
And then the end is known.—Come, ho ! away !
[*Exeunt.*

1. forestall or cut short
2. the allotted span of life
3. await
4. dispensation
5. men of the world
6. through
7. *i.e.*, in chains
8. advance

SCENE II. *The same. The field of battle*

Alarums. Enter BRUTUS *and* MESSALA

Brutus. Ride, ride, Messala, ride and give these *bills*[9]
Unto the *legions*[10] on the other side :
Let them *set on at*[11] once ; for I perceive
But *cold demeanour*[12] in Octavius' wing,
And sudden push gives them the *overthrow*.[13]
Ride, ride, Messala : let them all come down.
[*Exeunt.*

9. written papers
10. army, troops
11. attack
12. want of eagerness for fighting
13. defeat

of what may happen—I have made up my mind to arm myself with patience and await the period fore-ordained by some powers above that govern the destinies of us on earth,

Cass. It means that if we are defeated you will be quite willing to be taken back to Rome by Antony and dragged in a triumphal procession through the streets as a captive.

Bru. No, Cassius, it is impossible that I should submit to that. Don't think, for a moment, that I shall ever allow myself to be taken back to Rome in chains ; I have a mind too noble to suffer such disgrace. But we must finish today the work we began on the 15th of March. It is likely that we may not meet again ; we shall say goodbye to each other. Goodbye, my friend, for ever. If we survive and meet again, it would be a moment of great joy for us both, but if we die, we could not have parted better than we now do.

Cass. Well, farewell for ever, Brutus. As you say, if we meet again we shall rejoice, if not, it is well that we part as we do.

Bru. Well then, lead your troops forward to battle. I wish though, it were possible to foresee the result of our enterprise to-day. But there is, at least, this satisfaction that the day must come to an end when we shall know the result. Come let us be off. [*Exeunt.*

SCENE II

The same. The field of battle

Alarums. Enter BRUTUS *and* MESSALA

Bru. Ride with all possible speed, Messala, and give these orders to the divisions on the other wing. [*Loud alarum*] Tell them to make the onset at once. There are no signs of eagerness for the battle among the division commanded by Octavius and a sudden attack will certainly rout them. Messala, ride post-haste ; let them all come down from the high ground on which that division is drawn up.

[*Exeunt.*

SCENE III. *Another part of the field*

Alarums. Enter. CASSIUS *and* TITINIUS

Cassius. O, look, Titinius, look the villains fly
Myself have to mine own turn'd enemy :
This *ensign*[1] here of mine was turning back ;
I slew the coward, and did take it from him.
Titinius. O Cassius, Brutus gave the word too early;
Who, having some advantage on Octavius,
Took it too eagerly : his soldiers *fell to spoil*[2]
Whilst we by Antony are all enclos'd.

Enter PINDARUS

Pindarus. Fly further off, my lord, fly further off ;
Mark Antony is in your tents, my lord :
Fly, therefore ; noble Cassius, fly far off.
Cassius. This hill is far enough.—Look, look, Titinius ;
Are those my tents where I perceive the fire ?
Titinius. They are, my lord.
Cassius. Titinius, if thou lov'st me
Mount thou my horse, and *hide thy spurs in him*[3]
Till he have brought thee up to yonder troops,
And here again ; that I may rest assur'd
Whether yond troops are friend or enemy.
Tit. I will be here again, *even with a thought*[4] [*Exit.*
Cassius. Go, Pindarus, get higher on that hill ·
My sight was ever thick ; *regard*[5] Titinius,
And tell me what thou not'st about the field.— [*Pindarus ascends the hill.*
This day I *breathed first* :[6] *time is come round*[7]
And where I did begin, there shall I end ;
My life *is run his compass*,[8]—Sirrah, what news ?
Pindarus. [*Above*] O my lord !
Cassius. What news ?

1. flag-bearer
2. began to plunder
3. ride at top speed
4. as quick as a thought
5. watch
6. was born
7. its cycle is complete
8. has completed its course

SCENE III

Another part of the field

Alarum. Enter CASSIUS *and* TITINIUS

Cass. See Titinius, how, the cowards are running away! I myself have acted as an enemy to those of my party who attempted to fly, by slaying them. The bearer of our flag was here attempting to flee ; I, therefore, killed the coward and took the flag from his hand.

Tit. Ah, Cassius, Brutus should not have been so sudden in giving the signal for the onset. Having gained some advantage upon Octavius, he was too rash in thinking that the complete victory was his. The result was that his soldiers engaged themselves in plundering instead of supporting us ; and we were all surrounded by Antony and cut off from the rest of the army.

Enter PINDARUS

Pin. Run away, my lord, run away to a greater distance. Your tents, my lord, have been entered by Mark Antony. Run away, noble Cassius. run away, far off.

Cass. We need not run any farther than this hill. See, Titinius, are those my tents where I see the fire?

Tit. Yes, they are ours, my lord.

Cass. Titinius, if you have any love for me, take my horse and bury your spurs in his sides till you reach the yonder troops and come back again and bring me news whether they are our troops or those of the enemy.

Tit. I shall be back here with the quickness of thought. [*Exit.*

Cass. Climb to the top of the hill, Pindarus. My eyesight has always been weak. Observe Titinius closely and tell me about everything that you see going on. [*Pindarus ascends the hill.*

On the day of which this is an anniversary I was born ; the circle of my life has come round and the same day that brought me into the world will see me go out of it. The measure of my days is complete. Well, Pindarus, do you see anything?

Pin. [*Above*] Oh, my lord!

Cass. Only tell me what you see.

Pindarus. [*Above*] Titinius is *enclosed*[1] round about
With horsemen, that *make to*[2] him *on the spur*;[3]—
Yet he spurs on.—Now they are almost on him.
Now, Titinius!—Now some *light*:[4] O, he lights too:
He's ta'en; [*Shout*] and, hark! they shout for joy.

Cassius. Come down, behold no more.
O, coward that I am, to live so long,
To see my best friend ta'en *before my face*[5]

PINDARUS *descends*

Come hither, sirrah:
In Parthia did I take thee prisoner;
And then I *swore thee*,[6] *saving of thy life*,[7]
That whatsoever I did bid thee do,
Thou shouldst attempt it. Come now, keep thine oath;
Now be a freeman; and with this good sword,
That ran through Cæsar's bowels, *search this bosom*[8]
Stand[9] not to *answer*:[10] here, take thou the *hilts*;[11]
And when my face is cover'd, as 'tis now,
Guide[12] thou the sword. [*Pindarus stabs him.*]
Cæsar, thou art reveng'd,
Even with the sword that kill'd thee. [*Dies.*

Pindarus. So, I am free; yet would not so have been,
Durst I have done my will. O Cassius!
Far from this country Pindarus shall run,
Where never Roman shall take note of him.
[*Exit.*

Re-enter TITINIUS *with* MESSALA

Messala. It is but *change*,[13] Titinius; for Octavius
Is overthrown by noble Brutus' power,
As Cassius' legions are by Antony.

Titinius. These *tidings*[14] will well comfort Cassius.

1. surrounded
2. advance
3. galloping at full speed
4. alight from their horses
5. during my lifetime
6. bound you by an oath
7. when I spared your life
8. pierce
9. wait
10. make excuses
11. handle
12. plunge
13. exchange
14. news

Pin. [*Above*] Titinius has been surrounded by horsemen who advance upon him, urging their horses to their greatest speed. But he does not stop. Now they have almost reached him. Now do your best to escape them. Titinius! Some of them are dismounting. Titinius also dismounts. Now they have captured him. [*Shout.*] They are shouting in triumph.

Cass. Come down, do not look any longer. I must be a coward to be still alive when my best friend has been taken prisoner almost in my very presence.

PINDARUS *descends*

Come here, sir, I took you prisoner at Parthia; I spared to you your life, but in return bound you by an oath that you would always do my bidding. Well, now is the time for you to fulfil your oath, and thus earn your freedom. Take this trusty sword of mine with which I pierced Cæsar, and plunge it into my heart. Do not wait to answer; here, take the sword; now as I cover my face with my hands you run this sword through me. [*Pindarus stabs him.*

Cæsar, you are now revenged with the very weapon that caused your death. [*Dies.*

Pin. Well, I have now obtained my freedom. Still if I had the choice I would not have gained it in this way. Ah, Cassius. I shall now run away to some far off land where no Roman shall be able to recognise me. [*Exit.*

Re-enter TITINIUS *with* MESSALA

Mes. What has occurred is nothing more than the change of fortune in war, gain in one direction, loss in another. The forces of noble Brutus have overthrown Octavius, and Antony has defeated Cassius.

Tit. Cassius will be very pleased to hear this news.

Messala. Where did you leave him ?
Titinius. All *disconsolate*[1],
With Pindarus his bondman, on this hill,
Messala. Is not that he that lies upon the ground ?
Titinius. He lies not *like the living.*[2] O my heart !
Messala. Is not that he ?
Titinius. No, this was he, Messala,
But Cassius is no more.—O setting sun,
As in thy red rays thou dost sink to night,
So in his red blood *Cassius' day*[3] is set,—
The sun of Rome is set ! Our day is gone ;
Clouds dews and dangers[4] come ; our deeds are done !
Mistrust of my success[5] hath done this deed.
Messala. Mistrust of good success hath done this deed.
O hateful Error, Melancholy's child,
Why dost thou show to the *apt*[6] thoughts of men
The things that are not ? O Error, soon conceiv'd
Thou never com'st unto a happy birth
But kill'st the mother that *engender'd*[7] thee !
Titinius. What, Pindarus ! where art thou, Pindarus ?
Messala. Seek him, Titinius, whilst I go to meet
The noble Brutus, thrusting this report
Into his ears : I may say, thrusting it ;
For piercing steel and *darts envenomed*[8]
Shall be as welcome to the ears of Brutus
As tidings of this sight.
Titinius *Hie*[9] you, Messala,
And I will seek for Pindarus the while,
[*Exit Messala.*
Why didst thou send me forth, brave Cassius ?
Did I not meet thy friends ? and did not they
Put on my brows this wreath of victory,
And bid me give it thee ? Didst thou not hear their shouts ?
Alas, thou hast *misconstru'd*[10] every thing !

1. in despair
2. like one alive
3. the sun of his life
4. (all the accompaniments of night)
5. doubt to the result of my mission
6. credulous
7. produced
8. poisoned arrows
9. hurry up
10. misunderstood

Mes. Where did you leave him ?

Tit. I left him here sad and sorrowful on this hill. Pindarus, his serf was by him.

Mes. Is not that Cassius who is lying there on the ground ?

Tit. The way in which he lies is not that in which a man would lie, if alive. Alas ! What do I see ?

Mes. But he is Cassius, is he not ?

Tit. No, this was, but is no longer Cassius, for he is dead. O setting sun, as you sink into the darkness of night, leaving behind trailing clouds of red glory, so has the sun of Cassius's life set, washed in his own ruddy blood. The glory of Rome is perished with Cassius and all that made life worth living is gone. There is no more joy or prosperity for us, for night with all its evil accompaniments is come upon us. Our work is over. It was the doubt as to the result of the mission on which he sent me that has caused him to end his life.

Mes. Yes, it was doubt regarding the success of your mission that is responsible for this deed. This hateful error, thou child of Melancholy, why did you act on the minds of men which are only too ready to receive and adopt false impression ? It is so easy for us to be mistaken in our judgment and act on it though we may always come to grief for acting thus.

Tit. But where is Pindarus ? Pindarus ho ! where are you ?

Mes. Look for him, Titinius, while I go to see Brutus, and break this unhappy news to him, with which he is bound to be wounded. I use the word intentionally for this news will act like a piercing sword and poisoned arrows on Brutus.

Tit. Hurry up, Messala, go, and I shall look for Pindarus. [*Exit Messala.*

Brave Cassius, why did you send me on this errand ? Did I not make my way, as you bade me to Brutus and his party ? You had no reason to despair ; for here I have brought you this wreath of victory which they gave me for you. Didn't you hear their shouts of joy ? Alas, you misinterpreted everything. But let me place this wreath on your

But, *hold thee*,[1] take this garland on thy brow ;
Thy Brutus bid me give it thee, and I
Will *do his bidding*.[2]—Brutus, come apace,
And see how I *regarded*[3] Caius Cassius.—
By your leave, gods :— this is *a Roman's part* ;[4]
Come, Cassius' sword, and find Titinius' heart
[*Kills himself*.

Alarums. Re-enter MESSSALA, *with* BRUTUS *young* CATO, STRATO, VOLUMNIUS, *and* LUCILIUS

Brutus. Where, where, Messala, doth his body lie ?

Messala. Lo, yonder ; and Titinius mourning it.

Brutus. Titinius' face is upward.

Cato. He is slain.

Brutus. O Julius Cæsar, thou art mighty yet !
Thy spirit walks abroad and turns our swords
In our own *proper entrails*.[5] [*Low alarums.*

Cato. Brave Titinius.
Look, whether he have not crown'd dead Cassius !

Brutus. Are yet two Romans living such as these ?—
The last of all the Romans, fare thee well !
It is impossible that ever Rome
Should *breed thy fellow*.[6]—Friends, I owe moe tears
To this dead man than you shall see me pay.—
I shall find time, Cassius, I shall find time.—
Come, therefore, and to Thasos send his body !
His funerals shall not be in our camp,
Lest it *discomfort*[7] us.—Lucilius, come ;—
And come, young Cato ; let us to the field.—
Labeo and Flavius, set our battles on ;—
'Tis three o'clock ; and, Romans, yet ere night
We shall *try fortune*[8] in a second fight.
[*Exeunt.*

1. receive
2. carry out his order
3. honoured
4. a fitting part for a Roman to play
5. own bowels
6. produce your equal
7. sadden, dishearten
8. try our luck

head ; for the Brutus who was so dear to you asked me to do so ; I fulfil his command. Come apace, Brutus, and see how deeply I loved Caius Cassius (as is shown by his killing himself). Pardon, O heaven. To kill oneself from grief for a friend is a fitting part for a Roman to play ; and thus I pierce the sword of Cassius into my heart.

[*Kills himself*.

Alarums. Re-enter MESSALA *with* BRUTUS, *young* CATO, STRATO, VOLUMNIUS, *and* LUCILIUS

Bru. Where is his body, Messala.

Mes. There is his body—a few paces off and there is Titinius mourning him.

Bru. Titinius is lying on his back (as a dead man would lie).

Cato. And he is dead.

Bru. Oh Julius Cæsar, you are still very powerful. Your spirit still roams the earth and makes us kill ourselves.

[*Low alarums*.

Cato. Brave Titinius, see, he did not forget to place the wreath on the brow of Cassius even though he was dead.

Bru. Surely we shall not ever again come across such two Romans ! Thus I take farewell of you, Cassius. You were the last of your race, for one like you will not be born again. My friends, I feel much greater grief at the death of this man than I can express now. But, Cassius, I shall find time to give expression to my sorrow at your death. Come, friends, let us have his body sent to Thasos, for it would damp our spirits and dishearten us if we performed his funeral ceremonies here in the camp. Come along, Lucilius, and you also Cato ; let us go back to the field, Labeo and Flavius, set your troops in motion. It is now three o'clock ; before it is evening we will fight another battle and see what fortune has in store for us.

[*Exeunt*.

SCENE IV. *Another part of the field*

Alarums. Enter fighting, Soldiers *of both armies then* BRUTUS *young* CATO, LUCILIUS, *and others*

Brutus. Yet, countrymen, O, yet *hold up your heads!*[1]

Cato. What *bastard*[2] doth not? Who will go with me?
I will proclaim my name about the field:—
I am the son of Marcus Cato, ho!
A foe to tyrants and my country's friend;
I am the son of Marcus Cato, ho!
[*Charges the enemy.*

Brutus. And I am Brutus, Marcus Brutus, I;
Brutus, my country's friend; know me for Brutus!
[*Exit, charging the enemy. Cato is over-powered, and falls.*

Lucilius. O young and noble Cato, art thou down?
Why, now thou diest as bravely as Titinius;
And mayst be honour'd, being Cato's son.

First Sold. Yield, or thou diest.

Lucilius. Only I yield to die:
There[3] is so much *that*[4] thou wilt kill me straight;
[*Offering money.*
Kill Brutus, and be honour'd *in his death.*[5]

First Soldier. We must not.—A noble prisoner;

Sec. Sold. Room, ho! Tell Antony, Brutus is ta'en.

First Sold. I'll tell the news:—here comes the general.

Enter ANTONY

Brutus is ta'en, Brutus is ta'en, my lord.

Antony. Where is he?

Lucilius. Safe Antony; Brutus is safe enough:
I dare assure thee that no enemy

1. do not be down-hearted
2. a base-born fellow
3. here
4. provided
5. by killing him

SCENE IV

Another part of the field

Alarums. Enter fighting Soldiers *of both armies* ; *then* BRUTUS, *young* CATO, LUCILIUS, *and others.*

Bru. Do not be down-hearted, my countrymen. Have courage.

Cato. There is no one so base of origin as to be down-hearted. Now who will accompany me ? I shall let every one know who I am (in order to show that I, like my father, am ready to fight and, if need be to die, rather than to submit to tyranny). I am the son of Marcus Cato, a friend to my country and an enemy to all tyrants. I am the son of Marcus Cato, ho !

[*Charges the enemy.*

Bru. And every one should know that I am Brutus. Marcus Brutus—Brutus, the friend and lover of his country ; know that I am Brutus. [*Exit charging the enemy. Cato is over-powered and falls.*

Lucil. O young and noble Cato, you have been struck down in the battle. Why, now you have courted death as bravely as Titinius. You have shown yourself worthy of your father, and you must receive due honour.

First Sold. Yield or you die.

Lucil. I yield only to die (*i.e.*, my only object in yielding is to die. Here I offer you money to kill me at once (*offering him money*). Kill Brutus and by killing him win the credit.

First Sold. We are forbidden to kill you, we are ordered to take you alive, for you are a noble prisoner.

Sec. Sold. Make room ; tell Antony that Brutus has been taken prisoner.

First Sold. I shall carry the news. Here comes the general himself.

Enter ANTONY

Brutus has been taken prisoner, my lord.

Ant. Where is he ?

Lucil. He is safe, beyond your reach, quite safe, Antony. I can assure you that he would never allow himself to be

Shall ever take alive the noble Brutus :
The gods defend him from so great a shame !
When you do find him, *or*[1] alive or dead,
He will be found *like Brutus*,[2] like himself.

Antony. This is not Brutus, friend ; but I assure you,
A *prize*[3] no less in worth : keep this man safe,
Give him[4] all kindness : I had rather have
Such men my friends than enemies. Go on,
And see whether Brutus be alive or dead ;
And bring us word unto Octavius' tent
How every thing *is chanc'd*.[5] [*Exeunt.*

SCENE V. *Another part of the filed*

Enter BRUTUS, DARDANIUS, CLITUS, STRATO, *and* VOLUMNIUS

Brutus. Come, poor *remain*[6] of friends, rest on this rock.

Clitus. Statilius show'd the torch-light ; but my lord,
He came not back : he is or ta'en or slain.

Brutus. Sit thee down Clitus : slaying is the *word* ;[7]
It is a deed *in fashion*.[8] Hark thee, Clitus.
[*Whispers him.*

Clitus. *What*,[9] I, my lord ? No, not for all the world.

Brutus. *Peace, then no words.*[10]

Clitus. I'll rather kill myself.

Brutus. Hark thee, Dardanius. [*Whispers him.*

Dardanius. Shall I do such a deed ?

Clitus. O Dardanius !

Dardanius. O Clitus !

Clitus. What ill request did Brutus make to thee ?

Dardanius. To kill him, Clitus. Look, he *meditates*.[11]

Clitus. Now is that *noble vessel*[12] full of grief,
That it *runs over even at*[13] his eyes.

1. whether
2. *i.e.*, prisoner
3. play a noble part
4. show him
5. has happened
6. survivors
7. watch-word or motto
8. common-ly practised
9. (expressing surprise)
10. if you will not, then keep quiet
11. in deep thought
12. noble heart
13. overflows through

taken a prisoner by you, for rather than be taken prisoner by you he would kill himself. May the gods protect him from such a humiliation as to become your prisoner. But when you find him, dead or alive, you will find him playing a noble part.

Ant. He is not Brutus; but anyhow he is a prisoner quite as distinguished. See that he does not escape and treat him with kindness. I would much rather have such men as friends than enemies. Go along and see if Brutus is dead or alive. Then come to the tent of Octavius where you will find us and tell us all that has happened. [*Exeunt.*

SCENE V

Another part of the field

Enter BRUTUS, DARDANIUS, CLITUS, STRATO *and* VOLUMNIUS

Bru. Come, you are all that are left out of my many friends.

Cli. The signal of the torch-light, as was agreed upon, was shown by Statilius, but he has not returned my lord. I am afraid he has either been captured or slain.

Bru. Well, sit down, Clitus. I have no doubt that he has been slain; and what we have to do now is to kill ourselves It is practice which many have adopted and which we shall do well to imitate. Clitus, will you listen to what I have to say to you? [*Whispers him.*

Cli. How could you ask me to do such a thing, my lord? I would not do so for anything in the world.

Bru. Well, if you will not do what I ask of you, there is no need for talking.

Cli. I would far sooner kill myself.

Bru. Listen to me, Dardanius. [*Whispers him.*

Dar. Do you think it possible that I should be able to do such a thing?

Cli. Ah Dardanius?

Dar. Alas Clitus!

Cli. What awful deed did Brutus ask you to do?

Dar. He asked me to kill him. Clitus, See, he is now in deep thought.

Cli. He is now so overpowered with grief that he is even weeping.

Brutus. Come hither, good Volumnius; *list*[1] a word.

Volumnius. What says my lord?

Brutus. Why, this, Volumnius:
The ghost of Cæsar hath appear'd to me
Two *several*[2] times by night; at Sardis once,
And, this last night, here in Philippi fields:
I know *my hour*[3] is come.

Volumnius. Not so, my lord.

Brutus. Nay, I am sure it is, Volumnius.
Thou seest *the world, Volumnius, how it goes*;[4]
Our enemies have beat us to the pit:
[*Low alarum.*
It is more worthy to leap in ourselves,
Than *tarry*[5] till they push us. Good Volumnius,
Thou know'st that we two went to school together:
Even for that our love of old, I *prithee*,[6]
Hold thou my *sword-hilts*,[7] whilst I run on it.

Volumnius. That's not an *office*[8] for a friend, my lord.

[*Alarums still.*

Clitus. Fly, fly, my lord; there is no tarrying here.

Bru. Farewell to you;—and you;—and you, Volumnius.—
Strato, thou hast been all this while asleep;
Farewell to thee too, Strato.—Countrymen,
My heart doth *joy*[9] that yet in all my life
I found no man but he was *true*[10] to me.
I shall have glory by this *losing day*,[11]
More than Octavius and Mark Antony
By this vile conquest shall attain unto.
So, fare you well at once; for Brutus' tongue
Hath almost ended his life's history:
Night[12] hangs upon mine eyes; my bones would rest,
That have but labour'd to attain this hour.

[*Alarums. Cry within*, "Fly, fly, fly!"

1. listen
2. different
3. *i.e.*, the hour of my death
4. how the matters stand
5. wait
6. pray thee, request you
7. handle of the sword
8. duty
9. rejoice (used as verb)
10. loyal
11. the day on which we have lost the battle
12. darkness

Bru. Come here, Volumnius. I wish to have a word with you.

Vol. What is it, my lord ?

Bru. Well this is how things stand, Volumnius. I have seen the ghost of Cæsar on two separate occasions and each time at night. The first time I saw it was at Sardis and last night I saw it again, here at Philippi. I know the hour of my death is come.

Vol. You must not think so, my Lord.

Bru. I am absolutely sure. Volumnius, that my end is near. You can see for yourself how matters stand. The enemies have driven us to the very edge of the abyss. [*Low alarum.*

It would certainly be more honourable that we take the final plunge willingly than wait till we are pushed by the enemy. You remember, Voluminus, that we were together at school therefore in the name of that long-standing love of ours I request you to hold my sword while I rush against it.

Vol. That is not the part a friend should play, my lord.

[*Alarums still.*

Cli. Fly my lord, it is impossible to stay here any longer.

Bru. Farewell to you all and to you, Volumnius. Ah ! Strato, you have been asleep all this while. Farewell to you also. Well, my countrymen. I am glad to say all my life I have not found one man who has been disloyal to me. I find greater glory, today, in defeat because, my cause is worthy, than Octavius and Antony find in this miserable victory. I bid good-bye to you all for I have very nearly spoken my last words. Dimness and haziness hang on my eyes and I feel the need of repose and rest.

[*Alarums. Cry within,* 'Fly, fly, fly !'

Clitus. Fly, my lord, fly.
Brutus. Hence ! I will follow.
[*Exeunt Clitus, Dardanius, and Volumnius.*
I prithee, Strato, stay thou by thy lord :
Thou art a fellow of a *good respect* :[1]
Thy life hath had some *smatch of honour*[2] in it :
Hold, then, my sword, and turn away thy face,
While I do run upon it. Wilt thou, Strato ?
Str. *Give me your hand first* :[3] fare you well my lord.
Bru. Farewell, good Strato.—Cæsar, now *be still* :[4]
I kill'd not thee with half so good a will.
[*He runs on his sword, and dies.*

Alarums. Retreat. Enter OCTAVIUS, ANTONY MESSALA, LUCILIUS *and* Army

Octavius. What man is that ?
Mes. My master's *man*.[5]—Strato, where is thy master ?
Strato. Free from the *bondages*[6] you are in, Messala :
The conquerors can but *make a fire of him* :[7]
For Brutus only overcame himself.
And no man else *hath honour by his death*.[8]
Lucil. So Brutus should be found : I thank thee, Brutus,
That thou hast proved Lucilius' saying true.
Octavius. All that serv'd Brutus, I will *entertain*[9] them.
Fellow, wilt thou *bestow*[10] thy time with me ?
Strato. Ay, if Messala will *prefer*[11] me to you.
Octavius. Do so, good Messala.
Messala. How died my master, Strato ?
Strato. I held the sword, and he did run on it.
Messala. Octavius, then take him to *follow thee*,[12]
That did the *latest*[13] service to my master.
Antony. This was the noblest Roman of them all :

1. worthy of being treated with regard
2. smack, taste
3. (in token of farewell)
4. be pacified
5. servant
6. captivity
7. by burning his dead body
8. can have the credit of killing him
9. receive into my service
10. spend the rest of my life
11. recommend
12. as one of your servants
13. last

Cli. Oh my lord, fly at once.

Bru. Proceed, and I shall follow at once.

[*Exeunt Clitus, Dardanius and Volumnius.*

Strato, I pray you to remain behind with me. You are one deserving of being treated with regard, for your life has had a taste of the noble spirit of honour. Hold this sword for me and look in another direction, while I run upon it. Would you do this Strato ?

Stra. In token of farewell shake hands with me first.

Bru. Goodbye, Strato. [*Runs on his sword*] Oh, Cæsar, let not your spirit be troubled any longer now that he who helped to kill you perishes by his own act. It was with greater reluctance and less eagerness that I killed you than I kill myself.

Alarum. Retreat. Enter OCTAVIUS, ANTONY, MESSALA, LUCILIUS, *and* Army

Oct. Who is that man ?

Mes. He is the servant of my master. Strato, where is your master ?

Stra. He has obtained his release from the captivity which holds you still. All that his conquerors can now do is to burn his dead body. Brutus conquered himself and no one can boast of having killed him.

Lucil. Well, it is as it ought to be ; it is a fitting end to him. I am happy Brutus, that you have justified what I said about you.

Oct. I shall take into my service all those who served Brutus. Fellow, are you willing to serve me for the rest of your days ?

Stra. Yes, if Messala will recommend me to you.

Oct. Do so, good Messala.

Mes. In what manner did my master die, Strato ?

Stra. He asked me to hold his sword and then he rushed on it.

Mes. Then Octavius take as one of your dependants the man who rendered the last service it was possible to render my master.

Ant. He was the greatest and the most distinguished Roman of them all. All other conspirators rose against

All the conspirators, save only he,
Did that they did in envy of great Cæsar;
He only, *in a general honest thought*,[1]
And *common good to*[2] all, made one of them.
His life was gentle, and the elements
So *mix'd*[3] in him, that Nature might stand up
And say to all the world, "This was a man!"

Octavius. According to his *virtue*[4] let us *use*[5] him,
With all respect and rites of burial.
Within my tent his *bones*[6] to night shall lie,
Most like a soldier, *order'd*[7] honourably.—
So, call *the field*[8] to rest: and let's away,
To *part*[9] the glories of this happy day. [*Exeunt.*

1. general, honest motive
2. common good of the people
3. combined them into one body harmoniously blended
4. merit
5. treat
6. dead-body
7. treated
8. the army
9. share

Cæsar out of a spirit of hatred and malice but he alone did what he did under the influence of a general honest motive and for the common good of all. He was gentle and honest and had a most perfect temper in which the different elements were so harmoniously mixed that Nature could easily proclaim him to the world as the truest man.

Oct. Well, we will treat him with the honour, and give him those rites of burial that his virtues deserve. His dead body shall rest to night in my tent, laid out with all honourable formalities which a soldier's body deserves. Let us now give the order for the army to retire to rest; and let us go and share among ourselves and distribute to others the glories of this happy day and of this victory.

NOTES AND EXPLANATIONS

ACT I

SCENE I

I. BACKGROUND OF THE SCENE

Before Cæsar's rise to power, Pompey was the greatest Roman general. He was called Pompey, the Great. A rivalry which sprang up between the two soon assumed the form of active hostility and open war. Pompey's forces were routed at Pharsalia. He fled to Alexandria where he was murdered. Two years later Cæsar also vanquished Pompey's sons, who were killed in the battle at Munda. Cæsar now returns to Rome, having exterminated the house of Pompey, erstwhile his most powerful rival and the most tenderly-adored idol of the Roman people. Cæsar is celebrating his victory. He is to pass through the streets of Rome in a stately procession. Some of the patriotic persons do not like the dictatorial position Cæsar is assuming. Moreover, sentimental attachment to the house of Pompey is still a strong force. These persons therefore naturally resent Cæsar's exultation over the extermination of Pompey's house, but for the general public Cæsar is a national hero.

II. A BRIEF SUMMARY OF THE SCENE

The curtain rises upon a busy scene of popular enthusiasm. Roman tradesmen and mechanics are making holiday and thronging the streets of Rome to see Cæsar, and to rejoice in his triumph over the sons of his old rival, Pompey. The Tribunes, Flavius and Marullus are indignant that Cæsar should triumph over men who are Romans like themselves.

They make a stirring appeal to their sense of loyalty to the house of Pompey, the Great, and reprimand the people for the callous ingratitude exhibited by them in their rejoicings over the triumph of Cæsar who was only a tyrant. It is, they say, an ingratitude which must be punished by gods. The tribunes, however, find, to their gratification, that their speech has the desired effect as the fickle-minded mob melts away before them. Flavius and Marullus go in different directions—One to disrobe the images of Cæsar decked with trophies and the other to drive away the crowd from the other streets.

III. HISTORICAL BASIS OF THE SCENE

The following is the text of the chief passages in North's *Plutarch* to which Shakespeare was indebted in the composition of this scene :—

The Tribunes. 'The two tribunes, Flavius and Marullus went and pulled down images of Cæsar in the City, and furthermore, meeting with them that first saluted Cæsar as king, they committed them to prison. The people followed them rejoicing at it, and called them Brutes, because of Brutus, who had in old time driven the kings out of Rome ; Cæsar was so offended withal, that he deprived Marullus and Flavius of their tribuneship and accusing them, he spake also against the people, and called them Bruti and Cumai, to wit, beasts and fools.'

Unpopularity of Cæsar's triumph. Cæsar went into Spain to make war with the sons of Pompey. This was the last war that Cæsar made. But the triumph that he made into Rome for the same did as much offend the Romans and more than anything that ever he had done before : because he had not overcome Captains that were strangers, nor barbarous kings, but had destroyed the sons of the noblest man in Rome, whom fortune had overthrown.'

IV. DEVIATIONS FROM PLUTARCH

Shakespeare places Cæsar's triumph in Rome at the time of the Lupercalia, which was held on February 15,

B. C. 44. The actual triumph of Cæsar took place in October B. C. 45.

The character of the Roman mob is Shakespeare's own idea, and the conversation that takes place between the Citizens and the Tribunes is all his own invention. Thus this scene is a typical one, for it represents Shakespeare's skill in making dramatic capital out of a few stray hints.

V. EXPLANATORY AND CRITICAL COMMENTS ON THE SCENE

The scene is important in various ways, for it strikes some of the leading notes of the play :—

1. There are two parties in Rome—the upper class who hate Cæsar, and with whom his triumph over Pompey's sons is unpopular ; the lower class who care more for show than for politics, and for whom Cæsar is a national hero.

2. The people are represented here as ignorant and foolish. They have little judgment of their own and are easily carried away by the feelings of the moment. When we first see them they are enthusiastic over Cæsar's triumph, the next moment when the Tribunes have rebuked them a little they go home, their feelings quite changed. It is the character of this mob that foreshadows the course of events in the play,—that it shall be a ready and easy tool in the hands of a clever statesman who knows how to handle it. As we shall find later on Antony knew how to handle this mob and Brutus did not.

3. The mention of the Lupercalia prepares the way for procession in the next scene.

4. Flavius and Marullus are probably to be differentiated, the former being the older and abler man and more in sympathy with the people.

5. The reference to the Lupercalia also determines the time of the action of the play at its opening. It was a festival of purification for the walls of Rome held on February 15.

Note. That Shakespeare used prose for the speeches of low comic characters is illustrated in this scene. The citizens throughout the scene speak in prose and the Tribunes in verse.

VI. NOTES, EXPLANATIONS AND REFERENCES

Page 2. *Flavius and Marullus.* They were Tribunes, *i.e.*, magistrates elected by the plebeians; and they protected citizens against other magistrates who were not so elected. But that was when this office first began. In Cæsar's time the tribuneship was simply a step in a political career and the tribunes had long since ceased to be champions of the rights of the people. *Commoners*—the common people or plebeians. Here it means artizans or mechanics. *Hence! home.*—Go hence, go home. The verb '*go*' is omitted. Shakespeare often omits the verb of motion in rapid or excited speech. A modern example of such omission is "murder will out." *Idle creatures*—lazy fellows *Get you home*—'you' is used reflexively and is equivalent to 'yourself'. *Holiday.*—*i.e.*, holy day, a day on which some religious festival was celebrated and no one was allowed to do any work. *Know you not.*—Do you not know. **Note**. In interrogative sentences Shakespeare sometimes uses the simple verb without any auxiliary. This is always to make the question more abrupt and forcible. The following examples are also from *Julius Cæsar*:—

(*i*) *Brought* you Caesar home? (I, iii)
(*ii*) Why *stare* you so? (I, iii)
(*iii*) *Comes* Caesar to the Capitol tomorrow? (I, iii)
(*iv*) *Comes* his army on? (IV, ii)
(*v*) *Wrong* I mine enemies? (IV, ii)

Mechanical.—It is an adjective from the noun 'machine' so that *being mechanical* means, 'since you are manual labourers or artisans.'

Ought not walk.—You ought not *to* walk. **Note**. The modern infinitive *to* has taken the place of the old infinitive—*en*, in accordance with the principle in English

of substituting prepositions for inflections. But auxiliary verbs do not require the *to*, they are always used in connection with other verbs, to form, as it were, a tense. In the transitional Elizabethan period more verbs were regarded as auxiliaries than now, and so we frequently find the *to* omitted. Even today custom sanctions the omission of *to* after verbs of perception such as *behold*, *feel*, *hear*, *know*, *observe*, *see*, *watch*, though there is generally an object between these verbs and the following infinitive. *Cf.* 'I heard you laugh'. 'I saw the enemy run'.

The *to* is also omitted after *may*, *shall*, and *will*—whether used as auxiliaries or not—and after *bid*, *can*, *dare*, *let*, *make*, *must*, *need*, and *please*, so that it is not surprising to find *to* omitted in Elizabethan English where we should insert it, seeing that even now we have no really fixed rule on the subject. Elsewhere Shakespeare uses *to* after 'ought'.

A labouring day.—A day for working as opposed to holiday. **Note**. 'Labouring' is here the gerund, not the participle, and the phrase means 'a day for labouring'. The gerund, being a noun, can be used adjectively, just as we say 'a workday', 'a workshop' or 'a walking-stick', 'riding-boots'.

Without the sign of your profession—without your tools, garments etc. to show to what occupation you belong. **Note** There does not seem to have been any law in England or Rome of those days which compelled a man to carry with him the signs of his trade. It is very likely that Shakespeare was thinking of the trade guilds of his own day which required that artisans should on working days show, by clear external signs what trade they belonged to.

What trade art thou, *i.e.*, of what trade. *Cf.* He was quick mettle when he went to school. (I, ii, 298)

'Thou' is used in contempt as by one superior to one below him; but the use was already lapsing. *Cf.* 1. 9, where you is employed.

Apron—dress worn over your clothes to keep them clean. It covers the front part of the body. *Rule*—a wooden scale for measuring and keeping lines straight. **Note**. The verb is in the singular though there are two subjects—' leather

apron' and 'rule'. It is because the two things are taken collectively. *What dost......on?* **Expl.** What do you mean by being dressed in your best clothes? *Apparel*—clothes,

In respect of—in comparison with. *Fine workman*—skilled artisan; *But*—only. *Cobbler*—(1) a clumsy workman, (2) a shoe-maker. The man is quibbling on the word.

But what trade are thou? **Expl.** The second citizen has already said that he is a cobbler, or mender of shoes but Marullus takes the word 'cobbler' in its other sense *i.e.*, a bad workman of any kind, and therefore again asks him his trade. *Directly*—in a straightforward manner. Now the word means immediately.

Use—practise. *With a safe conscience*—without being ashamed of it. *Mender*—repairer. *Soles*—A pun is intended here: soles of shoes and soul. The reference to conscience in the previous line is intended to make Marullus think that the citizen is speaking of souls.

A trade sir......soles. **Expl.** The second citizen still does not come to the point straight. His trade, he says, is one that he has no reason to be ashamed of, for he repairs and restores the soles (with play on 'souls') of others. (The answer annoys Marullus.)

Knave—The word did not have any bad sense in Shakespeare's days. It simply meant a 'fellow'. *Naughty*—wicked, worthless. Today the word is used for disobedient children only.

Page 4. *Beseech*—pray. *Out with me*—do not be angry, do not fall out. In the next line *out* is used in the sense of 'out at heels.' *If you be out*—*i.e.* out at heels, have holes in your shoes, worn-out, torn. This use of 'out' survives in the expression 'out at the elbows.' *Mend you*—correct you, improve upon you. So 'mending' is used intransitively of getting better from an illness, as well as in the ordinary sense of repairing, *see*, shoes.

Nay, I beseech......you. **Expl.** The second citizen is obviously a great wit which he shows in his puns. Instead of answering his question he asks Marullus not to be angry

with him, though, he says, he can easily restore him if he were. This annoys Marullus more than anything else.

What mean'st... ..me—What do you mean by such an impertinent expression as "mending me"? *Saucy*—impudent. *Cobble you*—mend your shoes.

Thou art a cobbler......thou ? **Expl.** Flavius who has not spoken for some time now interposes to put an end to this useless war of words. He has noticed that Marullus is getting angry and the second citizen is irritating him more and more by his puns and quibbles. To clinch the argument he asks the citizen if he is a shoe-mender. This remark shows the difference between his character and that of Marullus.

All that......awl—It is by the use of my awl that I earn my living. *Awl*—is a shoe-maker's tool. *Meddle*—interfere. *Woman's*—the word stands for 'tradeswoman's,' the prefix 'trades' being carried on from 'tradesman's' to 'woman's'. *But with awl*—again a pun: (1) my work mostly concerns with the *awl*. (2) *All* have to come to me some time.

Note. Some editors read 'withal' instead of 'with all.' They interpret 'withal' as 'in addition to all'—thus a word introducing further information. But this reading spoils the intended pun.

Surgeon to old shoes—one who mends old shoes. **Note.** Original meaning of 'surgeon' is one who works with his hands. *Recover* another pun on the two meanings of re-cover. (1) to make sick people well, as a doctor or surgeon does; (2) to cover again or put fresh leather on old shoes as the shoe-mender does.

Proper—handsome; fine, good-looking. *Trod upon neat's-leather*—walked in shoes (made of cow-hide). *Have...... handiwork*—have worn shoes made by me. *Handiwork, i.e.* work of the hand. *Neat*—is an Anglo-Saxon word for cattle.

Truly sir, all that I live.....handiwork. **Expl.** The second citizen keeps on quibbling and says that he earns his living with the awl. His business, he adds, is with awl (all) although he never interferes with other people's business.

He is the repairer of old shoes and when their soles (souls) are worn out he makes them as good as new again. Finally he assures Flavius that he has repaired the shoes of the best men in the state. *Wherefore*—why. *Art not*—*i.e.* art thou not. The second person singular of the pronoun is often omitted. *Cf.* "How dost, my lord" (*Lear*).

Lead these men......street—wander about the srreets with these men following you. *Truly*—**Note**. As in the previous speech of the second citizen 'truly' introduces in Shakespeare, not a real argument, but a jesting one. *Indeed* introduces the real argument. In both the speeches, when the second citizen comes to the point he begins his sentences with 'indeed'.

We make holiday—we don't do any work today. *Triumph*—On returning from a victory over an enemy a Roman general passed in triumph through the streets of Rome to the Capitol, accompanied by his captives and his army. It was Cæsar's second triumph, but this time he had been victorious over Pompey's sons *i.e.*, Romans. This triumph really took place in 45 B.C. but Shakespeare makes it takes place in February 44 B.C. for dramatic purposes.

Wherefore rejoice—what reason have you for rejoicing, *i.e.*, you have no reason for rejoicing. *What conquest brings me home?*—Another rhetorical question, implying that Cæsar is not now returning home having added some new country to the dominions of the Roman Empire.

Note. The following note by Craik will be found useful here: This was in the beginning of B.C. 44 when Cæsar, (having returned from Spain in the preceding October, after defeating the sons of Pompey at the battle of Munda) had been appointed Consul for the next ten years and Dictator for life. The festival of the Lupercalia, at which he was offered and declined the Crown, was celebrated on the 15th February, B.C. 44, and he was assassinated 15th March following, being then in his fifty-sixth year.

Tributaries—conquered enemies who have to pay tributes. *In captive bonds*—in chains of captivity. *To grace ......chariot wheels*—the triumphing general was borne in a

chariot drawn by four horses, and was crowned with a garland. His chief captives followed the chariot in chains and were usually put to death. *Blocks—i.e.*, blocks of wood, men without feelings. *Stones*—inaminate, without sense or feeling.

You blocks......Rome. **Expl.** " Their want of feeling and stupidity consisting in their rejoicing at the success of Cæsar over Pompey, so long the darling of his countrymen."

Knew you......Pompey ?—have you forgotten Pompey who was once so dear to you ? Pompey—Cneius Pompeius Magnus Pompey, the Triumvir. He was born in B.C. 106, was stabbed in September, 48, when on the point of landing at Alexandria, after his defeat at Pharsalia. He was a greater conqueror and founded thirty-nine cities. In 61 B.C. his return from the East was celebrated. Never had the Sacred Way seen such a triumph. Clad in a robe which once belonged to Alexander the Great, he had led three hundred twenty-four captive princes, princesses and captains to the Temple of Capitoline Juptier. *Many a time and oft*—frequently, very often. **Note**. This is an instance of ' tautology ' or saying a thing twice in order to emphasise it. This emphatic repetition is frequent in Shakespeare *Battlements*—the fortified wall surrounding the city.

Livelong day—throughout the day. *Your infants in your arms*—holding your infants in your arms so that they may not miss such a joyous ceremony. *With patient expectation*—patiently waiting. **Note**. 'Expectation' in Shakespeare, has not the modern meaning but its original Latin meaning *viz.* 'waiting'. *Pass the street—i.e.*, pass through the streets in a procession.

Note. Pompey entered Rome in triumph three times : (1) In B. C. 81 after his victories in Africa. (2) In B. C. 71 after his victories in Spain. (3) In B. C. 61, after his victories in Asia. *But appear*—as soon as it appeared ; before it actually came near and passed them ; before they could see Pompey.

Page 6. *A universal shout*—they shouted all together, they all joined in shouting. *That*—so that. *The Tiber*—A river in Italy. It passes through Perugia, Orvieto, Rome

and then enters the Mediterranean. *Trembled under...... bank*—shook to its bottom. *Her banks*—in Latin all rivers are masculine and the Romans adored this river as Father Tiber. It is strange therefore to find Shakespeare personifying it in the feminine gender. Some editors have altered 'her' to 'his'. *To hea*—on hearing. *Replication*—echo. *Concave*—hollow. *Attire*—clothes.

Cull out a holiday—choose this day among all others as a holiday. *To cull*—really means to gather after making a selection. Children 'cull' or gather flowers to make a holiday garland. To 'cull' a nosegay is to select the choicest flowers. The word 'cull' leads on to the idea of 'strewing flowers' in the next line.

Strew—scatter. *In his way*—in the way of him that comes. *Pompey's blood*—those of the same blood as Pompey, his descendants.

Note. In the battle of Munda. Cæsar's final victory over the Republicans, the latter were commanded by Gnæus and Sextus Pompeius, the sons of Pompey the Great. Gnæus was killed in the battle.

Many a time and oft......blood. **Expl**. The main purpose of the Tribunes is to dissuade the people from doing honour to Cæsar. They therefore try to bring back to the people the memory of Pompey whom once they held in great honour ; and thus belittle the achievement of Cæsar, who has triumphed over, not a foreign enemy, but the sons of Pompey. Marullus reminds the citizens of those times in the past when as soon as they heard that Pompey was to pass along the streets of Rome, they thronged every point of vantage along the route, no matter how difficult of access, in their eagerness to catch a glimpse of him. They did not think it any hardship even if they had to sit there with their children in their arms the whole day long, and as soon as they caught sight of his chariot their loud and ringing cheers were such that they were re-echoed again and again from the hollow banks of the Tiber. Marullus therefore asks them why they were dressed in their best and had chosen that day for a holiday and had come out to

honour him who made a triumph because he had defeated the sons of Pompey.

It is an appeal as well as an admonition to the people not to be indifferent to the memory of Pompey who was once their idol.

Fall upon your knees—feel repentant. *Intermit*—here the word has not its usual meaning 'to delay,' 'to put off' but its Latin meaning 'to omit,' 'to suspend indefinitely'; 'to avert.' *Plague*—it does not refer to any particular disease but means the wrath of the gods in general. *Needs must*—*i.e.*, of necessity must. *Light*—alight, settle upon. *Ingratitude*—*i.e.*, ingratitude towards the sons of Pompey.

Run to your houses......ingratitude. **Expl.** Marullus exhorts the mob to feel repentant for their ingratitude towards their dead hero, Pompey, go home and falling upon their knees pray to gods to avert their wrath, which otherwise must fall upon them as punishment for this sin of ingratitude.

Note. Cæsar's last triumph is here referred to. It celebrated his victory over the sons of Pompey in Spain. Plutarch says that his triumph "did as much offend the Romans, and more than anything that he had ever done before; because he had not overcome Captains that were strangers, nor barbarous kings, but had destroyed the sons of the noblest man of Rome, whom fortune had overthrown."

Good countrymen. These words show that Flavious has more sympathy with and understands better the mob than Marullus. *For this fault*—in atonement of this sin of ingratitude towards Pompey. *Sort*—rank or class. *Tiber's banks*—banks of the Tiber. Tiber is used adjectively. *Weep your tears*—It is a cognate accusative. "So Shakespeare speaks of weeping blood, weeping seas, weeping millstones." *Lowest stream*—*i.e.*, water when it is at a low level. *Kiss*—meet. *The most exalted shore*—the highest banks. **Note.** "The passage is hyperbolical. 'Lowest' and 'highest' is redundant, as the lowness of the stream implies the height of the banks, and *vice versa*.

And weep your tears... ..all. **Expl.**—Let your tears fall into the river and so swell its waters that even at the lowest tide they reach the top of the banks in their highest part.

Note. In the word 'kiss' we have an example of Shakespeare's favourite form of metaphor; he transfers human emotions and actions to inanimate objects and speaks of nature as endowed with human attributes; *e.g.*, when it it rains the "sky weeps"; the thunder "growls"; the morning sun "stands tiptoe on the misty mountain-tops." This metaphorical language abounds in English poetry, but is found, at its best, in Shakespeare.

Whether—pronounced as a monosyllable. *Their basest mettle*—Their disposition or character which is so base. **Note.** 'Metal' and 'mettle' are etymologically the same word and Shakespeare uses the two spellings indiscriminately. But the word 'basest' shows that Shakespeare is consciously employing metaphorical language and, therefore 'metal' should be preferred. *Vanish*—go away. *Tongue-tied*—unable to utter a word. *In their guiltiness*—from their consciousness of guilt. *Capitol*—literally the word means 'a citadel on the head or top of a hill.' In Rome, it was a great national temple dedicated to Jupiter. It was situated on the Capitoline hill.

Disrobe—strip. *Images*—statues and busts of Cæsar which were decorated with scarfs and garlands in honour of his triumph. Plutarch says: There were set up images of Cæsar, in the city, with diadems upon their heads like kings. Those the two tribunes, Flavius and Marullus, went and pulled down.

This way will I—*i.e.*, this way will I go. Verb of motion omitted as so often in Shakespeare. *Decked*—decorated. *Ceremonies*—decorations, ornaments. It is an instance of the abstract being used for the concrete. Later on in the play 'ceremonies' are called 'trophies'.

May we do so?—It is lawful for us to do so? Won't we be held responsible for this act, it being a feast to-day?

The feast of Lupercal—Lupercus was the Roman God of Fertility and in its honour a great feast was held every year in Rome, on the 15th of February. The place where the feast was held was also called the Lupercal. It was here that Romulus and Remus, the legendary builders of Rome, are said to have been found with a she wolf suckling them. Cæsar was to preside over the ceremonies of the feast of Lupercal this particular year hence the hesitation shown by Marullus in disrobing the images of Cæsar. *It is no matter*—it does not matter if it is the feast of Lupercal today. *Trophies*—ceremonies, ornaments, decorations, *I'll about*—I will walk about. Verb of motion (walk) again omitted. *The vulgar*—the mob, the common people. From Latin *vulgus*.

So do you too......thick—you must also drive away the crowd wherever you find it in great numbers. *Growing feathers*—*i.e.*, these honours and trophies that are being showered upon Cæsar. *Pluck'd*—pulled off. **Note**. Cæsar is here supposed to be a hawk that is growing fast its feathers and flying far above other hawks. If some of these feathers are cut it will naturally fly at level with other birds.

The metaphor is obviously taken from the favourite Elizabethan sport of hawking. This sport is still common in the Punjab, and plucking the feathers of the hawk to prevent its escape is a frequent practice. *Pitch*—a technical term from hawking ; the pitch of a hawk was the height to which it flew. *Cf*.

How high a pitch his resolution soars (*Richard II*).

Above the view of men—out of the sight of men. *Servile fearfulness*—slavery which we are afraid to shake off. *These growing feathers..... fearfulness*. **Expl. (Important)**, Flavius advocates the disrobing of the images of Cæsar and hopes thereby to deprive him of his power which is increasing every day and keeps him and other Romans in slavish fear of him.

SCENE II

I A BRIEF SUMMARY OF THE SCENE

In this scene the feast of Lupercal is introduced and we meet Cæsar for the first time. Antony is going to run the holy course usually run by priests. It was a popular belief those days that a barren woman touched by a priest who ran the holy course would be released from the curse and bear children. Cæsar is naturally anxious to have an heir and asks Calpurnia to stand in the way of Antony's course so as to be touched by him.

When Cæsar and his train are gone off the stage to attend the feast of the Lupercalia we are left with Brutus and Cassius on the stage. It appears that of late their relations have been strained a little. Cassius first broaches the subject of Cæsar's greatness and his ambition in order to sound the views of Brutus on the subject. It is revealed that Cassius is jealous of Cæsar, and wants to obtain the support of Brutus for his conspiracy against Cæsar. But before Cassius tells anything about the conspiracy he prepares his mind for it by appealing to his patriotism and by flattering his vanity. Brutus falls an easy prey into the astute hands of Cassius, for when he hears the shout of the people he says: "I fear the people choose Cæsar for their king." Cassius loses no moment in making capital out of this opportunity.

In the meantime the ceremonies at the Lupercalia are over and Cæsar comes back with his train. He looks angry. Casca relates to both Cassius and Brutus all that occurred at the feast—how Antony offered Cæsar a crown three times and how every time Cæsar refused it and how the mob shouted with joy at each refusal.

II. HISTORICAL BASIS OF THE SCENE

Material for the following facts is derived from Plutarch :—

1. The feast of the Lupercalia and the offering of the crown.

2. The warning by the soothsayer.
3. Cæsar's epilepsy.
4. Cæsar's fear of Cassius.
5. The characters of Brutus and Cassius.

Below are given the germane extracts :—

Lupercalia and the Crown. At that time the feast of Luperclia was celebrated, the which in old times men say was the feast of shepherds....But howsoever it is, that day there are divers noblemen's sons, young men, which run naked through the city, striking in sport them they meet in their way with leather thongs, hair and all on, to make them give place. After many noble women also go of purpose to stand in their way...persuading themselves that, being with child, they shall have good delivery and so being barren, that it will make them to conceive with child. Antonius was one of them that ran this holy race. So when he came into the market-place the people made a lane for him at liberty, and he came to Cæsar, and presented him a diadem wreathed about with laurel. Whereupon there rose a certain cry of rejoicing, not very very great, done only by a few appointed for the purpose. But when Cæsar refused the diadem then all the people together made an outcry of joy. Then Antonius offering it him again, there a second shout of joy but yet of a few. But when Cæsar refused it again second time then all the whole people shouted.

Life of Julius Cæsar.

The soothsayer. Furthermore there was a certain soothsayer that had given Cæsar warning long time after to take heed of the day of the Ides of March, for on that day he should be in great danger.—*Life of Julius Cæsar*.

Cæsar's epilepsy. Cæsar rising departed to his house, and tearing open his doublet-collar, making his neck bare, he cried aloud to his friends, 'that his throat was ready to offer to any man that would come and cut it.' Notwithstanding it is reported, that afterwards, to excuse his folly, he imputed it to his disease, saying 'that their wits are not perfit which have this disease of the falling evil, when standing on their feet they speak to the cummon people,

but are soon troubled with a trembling of their body, and a sudden dimness and giddiness.—*Life of Julius Cæsar.*

Cæsar's fear of Cassius. Cæsar also held Cassius in great jealousy, and suspected him much : whereupon he said on a time to his friends. 'What will Cassius do, think ye ? I like not his pale look.........these pale visaged and carrion lean people. I fear them most.'—*Life of Julius Cæsar.*

Character of Brutus and Cassius. Cassius finding Brutus's ambition stirred up the more by these seditious bills did prick him forward and egg him on the more, for a private quarrel he had conceived against Cæsar.—*Life of Julius Cæsar.*

But Cassius, being a choleric man, and hating Cæsar privately more than he did the tyranny openly, he incensed Brutus against him. It is also reported, that Brutus could evil away with the tyranny, and that Cassius hated the tyrant.—*Life of Brutus.*

III. DEVIATIONS FROM PLUTARCH

Shakespeare differs from Plutarch on the following points :—

(1) The cause given for the estrangement between Brutus and Cassius.

(2) Plutarch gives no hint about the superior swimming powers of Cassius.

(3) In Plutarch we do not find Cæsar reposing so much confidence and trust in Brutus.

(4) The character of Casca is all Shakespeare's own invention.

(5) Cæsar does not swoon in Plutarch.

(6) The introduction of Cicero in Casca's account of the Lupercalia is also Shakespear's invention.

IV. EXPLANATORY AND CRITICAL COMMENTS UPON THE SCENE

In this scene we are put in possession of all such information as is necessary for the proper understanding of the

play we are reading—in other words, it forms the exposition of the play. We are introduced to Cæsar and listen to the first suggestion of the conspiracy against him.

It is a long scene, skilfully managed so as to keep the conspirators and their cause before us at their very best, and the victim—Cæsar—at his very worst. Cassius is the life and spirit of this scene, as he is the soul of the whole republican movement. Here we listen to him as he expounds the cause which is his life-object. Nor is this all. Cassius is politician enough to adapt himself to his hearers, and can hold up the lower motives to those who would be influenced by them : but in the present case it is the 'honourable metal' of a Brutus that he has to work upon, and his exposition of republicanism must be adapted to the highest possible standard. Accordingly he expresses the idea of human equality in its most ideal form when he says that he was born free just as Cæsar and can endure winter's cold just as he can and therefore logically concludes that Cæsar has no reason to be 'a god,' and Cassius a 'wretched creature.' In the eye of the state, individuals are so many members of a class, in precisely the way that their names are so many examples of proper names.

Brutus and Cæsar : What should be in that 'Cæsar'?

Why should that name be sounded more than yours ?

And this exposition of the conspirators' cause in its highest form is at the same time thrown into yet higher relief by a background to the scene in which the victim is presented at his worst. All through the conversation between Brutus and Cassius, the shouting of the mob reminds us of the scene which is at the moment going on in the Capitol, while the conversation is interrupted for a time by the returning procession of Cæsar. In this action behind the scenes which thus mingles with the main incident Cæsar is committing the one great fault of his life : that is, the fault of 'treason,' which can be justified only by being successful and so becoming 'revolution,' whereas Cæsar is failing, and deserving to fail from the vacillating hesitation

with which he sins. Moreover, unfavourable as such incidents would be in themselves to our sympathy with Cæsar, yet it is not the actual facts that we are permitted to see, but they are further distorted by the medium through which they reach us—the cynicism of Casca which belittles and disparages all he relates. At the end of the scene Brutus has nearly been won to the cause of the conspirators.

Thus the following facts emerge from the criticism of the scene :—

1. The scene resolves itself into a conflict between Cassius and Brutus—one intellectually very strong the other morally perfect. This conflict results in the victory of intellectual force over moral nobility—in other words, Cassius is able to win Brutus for his own cause.

2. Both Antony and Brutus show a definite lack of insight into human character. Antony does not think that Cassius is dangerous and Brutus regards Antony as 'a soft lover of pleasure and that alone.' Neither knows how false their judgements are to be proved soon.

3. People are pleased when Cæsar refuses the Crown *i.e.*, his desire for monarchy is unpopular.

4. The scene also shows that the City mob is worthless.

5. Shakespeare does not mention the cause of estrangement between Brutus and Cassius—that it was the result of a quarrel about the praetorship. Plutarch refers to it.

V. NOTES, EXPLATATIONS AND REFERENCES, ETC.

Page 8. *Antony for the course.* Antony was chief priest of the Julian Luperci and therefore ran the holy chase along with other priests.

Course. The race run on the occasion of the feast of Lupercali by priests or Luperci who touched with their thongs any woman who presented herself in their way. It was thought that the woman so touched was delivered from

her curse of barrenness. *Calpurnia*—she was Cæsar's fourth wife. The other three were Cossutia, Cornelia and Pompeia. The last-named was divorced in 61 B. C. and Cæsar married Calpurnia in 59 B. C.

Peace ho ! Cæsar speaks. This speech is characteristic of Casca. The cynic in him is amused by showing ironical respect to Cæsar. He cannot be said to be a servile flatterer of Cæsar for then his character would be not inconsistent.

Stand you.........course. **Expl.** Cæsar wants Calpurnia to stand in the way of Antony when he runs the holy chase in order to be touched by his thong and be thus rid of the curse of barrenness.

Note. Caesar had no son, and since he was aspiring to kingship, he was most anxious to have an heir to succeed him.

Run his course—run the race through the city that took place at the feast called the Lupercalia. *Touch*—with one of the leather thongs that every runner carried with him.

For our elders ...... .curse. **Expl.** It was a belief among the Romans that a woman who was touched by the thong in this race shook off her barrenness. *Shake off*—get rid of. *The barren*—childless women. *Holy chase*—course of Luperci. *Sterile curse*—*i.e.*, curse of barrenness.

When Cæsar......... performed. **Expl.** This line is a fair introduction to the character of Antony. Willingly he obeys Cæsar's commands and addresses him with respect and friendliness.

It is performed—*i.e.*, it is as good as done. It is carried out. *Set on*—proceed ; begin with the procession. *Leave no......out*—no ceremonious observance should be omitted.

Bid every......again—it is again Casca who call for silence, because Cæsar has said something. *Press*—crowd. *That calls on me*—calls out my name. *Atongue*—a voice a cry. *Shriller*—more piercing. *Cæsar is turn'd to hear*—arrogantly Cæsar speaks of himself in the third person. On the stage Cæsar probably turns his face in the direction from which the voice seemed to come.

Beware the Ides of March—In March, May, July and October the Ides fell on the 15th of the months. In other months it fell on the 13th. On the Ides day the moon was supposed to be the brightest. This brief warning fills us with a vague sense of the coming calamity. In Plutarch the soothsayer made this prophecy long before. *Soothsayer*—literally the world means 'a teller of the truth.' Here a 'prophet.' *Beware*—be careful about. *Set him*—bring him. *Throng*—crowd.

Page 10. *Dreamer*—visionary and therefore not to be relied upon. *Let us leave him*—let us not pay any heed to what he says. *Sennet*—a trumpet call, a flourish of trumpets. *Go see*—go to see. *The order of the course*—*i.e.*, how the arrangements for the running are carried out. In Elizabethan English *to take order* means "to arrange." *I pray you, do*—Cassius is not really anixous that Brutus should go to see the feast of Lupercalia ; but wants to talk to him about the estrangement that has, of late, sprung between them and uses this topic as an excuse to open the subject. *Gamesome*—fond of amusement. *I do lack*—I do not possess. *Quick spirit*—liveliness of disposition. 'Quick' in Elizabethan English meant 'alive' as contrasted with 'dead.' *Spirit* is pronounced as monosyllable and sometimes printed spir't.

I am not gamesome......Antony. **Expl**. We learn from these lines that Brutus is a serious-minded person who looks down upon Antony whom he contemptuously calls a pleasure-loving fellow. But Brutus is wrong to conclude from Antony's love of pleasure that he is a man of no power.

Let me not hinder......desires—Let me not stop you from attending the feast. *Hinder*—prevent. *I'll leave you*—I will go so that you may see the holy chase. *I do observe you of late*—I have been watching you lately. *That gentleness*—that loving treatment ; those affectionate looks. *Show of love*—outward marks of love. *As I was wont to have*—which I used to receive from you. *That...... as*—In modern English we use *such ... as* and *that..... which* ; but order English usage is less fixed. For further instances

of 'as' used in the place of a relative pronoun see l. 174 of this scene.

Under these hard conditions *as* this time.
Is like to lay upon us.

Cf. Lear. I

Return those duties back *as* are right fit.

Brutus I do ......observe have. **Expl. (Important)** Cassius complains to Brutus that their relations of late have been strained a little.

This quarrel between Brutus and Cassius has historical bearing though Shakespeare does not refer to the cause. It actually arose from their contest for the praetorship, which Cæsar assigned to Brutus. This too was one of the causes of Cassius' personal animosity against Cæsar, and the first step in the plot for his assassination was the reconciliation of Cassius and Brutus.

Stubborn—expresses a heavy as opposed to a light hand in riding or driving. *Strange*—This adjective expresses Brutus's coldness and reserve. Cassius complains that he is treated as a stranger. *You bear too stubborn.........you.* **Expl.** The complaint of Cassius is that inspite of his love for Brutus, his friend treats him very harshly as though he were a stranger.

Note 1. The metaphor is from riding. Cassius compares himself to a horse and Brutus to a rider and says ; 'You keep too tight a curb upon me.' **Note 2.** This speech brings out the softer side of Cassius's nature—that he yearns for love from his friends, *Be not deceived*—do not be mistaken. *Veil'd my look*—hidden the friendly look in any face. If I have practised reserve and not allowed *my* face to exprsss *my* thoughts. *The trouble of my countenance*—the trouble in my mind which would naturally be revealed in my face.

I turn the trouble......myself—I do not tell my friends the secret troubles that are reflected in my face. The troubled look that you see my face is an index of the gloomy thoughts of my mind which I do not impart to my friends but keep them to myself. The true cause of my gloominess,

says Brutus, is not estrangement towards my friends but my own sad and conflicting thoughts. *Merely*—purely, only. *Vexed*—troubled. *Of late*—recently. *Passions*—thoughts, emotions. *Of some difference*—conflicting.

Note. The conflict referred to here is between Brutus's love of his own country and his friendship of Cæsar.

Vexed I am......difference—I am and have been of late worried with conflicting emotions. *Conceptions*—thoughts. *Proper*—peculiar. *Give some soil*—somewhat tarnish or sully. *Behaviours*—outward actions and general attitude towards the world.

Note. 'Shakespare frequently uses the plural to denote the different acts which go to make up a line of conduct in the same person, or to express something common to several persons. Here 'behaviours' signifies the various actions by which Brutus showed his whole demeanour'—(*Wright*).

Which give some soil.........behaviours—which tarnish the courtesy of the manner towards others. *Therefore*—because of my behaviours. *Among which number...... . one*—'One of whom I hope you count yourself. *Be*—is imperative. *Nor construe etc.*—nor put any worse interpretation upon my neglect than that...........*Neglect*—want of affectionate attention towards friends. *With himself at war*—*i.e.*, vexed with passions of some difference, world with conflicting emotions.

Nor construe... . men—Do not find any more meaning in my omissions of duty towards my friends than this that, troubled by feelings that are opposed to each other, I have sometimes forgotten to show that affectionate attention to my friends that is due from me.

Cassius, be not deceiv'd ....men.—**Expl**. (**Important**) Brutus explains his want of affectionate attention towards Cassius by saying that he is distracted by contradictory feelings and that he is constantly trying not to appear worried or troubled in the presence of others. He adds that for some time past he has been distributed by these emotions and thoughts that concern him alone and these perhaps make his manner towards others appear less courte-

ous than usual. But he assures Cassius that he regards him his friends and requests him to attribute his change of manner to any other cause than that, distracted by his troubles he has sometimes forgotten to show the outward courtesies which are due to his friends.

Note. We find that Brutus has already been thinking about exactly the same problem that Cassius is going to talk. Cæsar's ambition and his desire to become king have engaged his thoughts, only his love for Cæsar was opposed to his love for Rome and freedom.

Mistook your passion—misunderstood what you actually felt. Shakespare often uses the past form 'shook,' 'took', 'broke' etc., for the participles, 'shaken', 'taken', 'broken'. *Passion*—in Elizabethan English meant any violent emtion but most frequently violent sorrow or intense love. *By means whereof*—on account of which misunderstanding; by reason of this mistake. *The breast of mine......cogitations*—I have kept to myself very valuable thoughts and ideas of sufficient importance to be communicated to others. *Cogitations*—thoughts. *Can you see your face*—Do you realize your own worth and greatness?

Note. "Cassius is now proceeding to move Brutus to conspiracy. Observe how artfully he employs the considerrations of his affections for Brutus; of the respect in which Brutus is held by others, and in which he should hold his own honour; of the republican principles which Brutus cherishes; and of his being a descendant of that Brutus who drove Tarquin from the throne; and then observe the result which manifests itself in the speech that you do love me etc."—(*Hunter*).

Page 12. *No Cassius......other things*—it is impossible for the eye to see itself: all it can do is to see its image when reflected from other objects. *'Tis just*—it is correct. *Lamented*—regretted; to be lamented.

Shadow—reflection. *And it is very......shadow*—**Expl.** Cassius tells Brutus that there are great many people in Rome who regret that there are no mirrors capable of reflecting the image of his worthiness which is concealed

from him, or that can enable him to see himself as he really is. Cussius wishes that Brutus might see himself as others see him. *Where*—used to cover both time and place. *Of the best respect*—of best repute or position, those who are held in the highest esteem.

Except Immortal Cæsar—Cæsar being excepted; to be taken with "best". 'Immortal' is used ironically; and an obvious sneer is meant as Cæsar, who Cassius suggests, is far too exalted to think about Cæsar. The phrase also betrays Cassius' rancour, and serves to test the feelings of Brutus.

And groaning.. ...yoke—smarting under the slavery that Cæsar has put on them. *Have wished......eyes*—"Two explanations are possible: (*i*) have wished that Brutus had the eyes with which they beheld him *i.e.*, could see himself as others saw him; or (*ii*) have wished that Brutus was not blind to the state of things around him, but saw clearly how bad they were. The former seems the better explanation." (*Deighton*).

Into what dangers......is not in me.—**Expl**. Brutus is conscious that he is being led into some danger. Therefore he asks Cassius into what perilous schemes he is seeking to inveigle him that he thus pretends to find in him virtues and moral qualities that he knows do not exist in him. *Seek into myself......not in me*—that you urge me to look into my mind in order to find that which I know is not there.

Therefore, etc.—*i.e.*, just because you do not know the great qualities that yet have you, ought to listen to me who will reveal them to you. **Note.** This speech of Cassius is not connected with his previous speech as some editors have tried to make out. It is connected with what immediately precedes. Brutus has asked **a** question: Why do you ask me to look within myself for something that I do not possess? Cassius replies: Since you cannot by looking into yourself find anything there, *therefore* be prepared to hear your thoughts put into words by me. *You cannot see......reflection* since you cannot see yourself except by the aid of some reflecting medium.

I, your glass—I acting as your mirror. *Modestly*—without any exaggeration; moderately. *Discover to yourself*—reveal to you; show you. *That of yourself*—that concerning yourself: those worthy qualities in you about which you are not yourself conscious.

Jealous—suspicious. 'Jealous' in Shakespeare always means suspicious. So in the Lowland Scottish dialect *jalouse*—suspect. *Were I*—had I been. *Common laugher*—on who laughs and jokes with everyone indiscriminately. *Did use*—used. *To stale etc.*—to make my regard for others cheap by offering it to everyone. *Protestor*—one who declares that he loves me. *Or did use......protestor*—if I were in the habit of swearing friendship and regard for every new comer who professed the same for me. *Fawn on men*—flatter them. *Hug them*—embrace them. *After scandal them*—and speak ill of them behind their backs. *Profess myself*—offer my friendship. *Banqueting*—feasting. *Rout*—noisy revellers. *Then*—in that case, if these conditions are fulfilled. *Hold me*—regard me.

And be not jealous on me......dangerous. **Expl. (Important.)** Cassius assures Brutus that he is not leading him into any dangers. He admits that Brutus would be justified in calling him dangerous if he were a common buffoon, or if he were accustomed to make his love a mere commonplace affair by swearing it with commonplace oaths to every new and untried chance comer who may profess friendship for him. Brutus would certainly be right in holding Cassius dangerous if it could be proved against him that he flattered men, made a show in their presence of warmly treating them and then spoke evil of them behind their backs or that he made protestations of friendship to every boon-companion.

Note. The whole point of this outburst of Cassius is that he is not a false friend to Brutus and that he is not flattering him or leading him into any snare.

Flourish—a set of notes on the trumpet. *Shout*—The shout referred to here is a general shout proceeding from the people every time Cæsar refuses the crown offered to him by Antony. *I do fear the people choose Cæsar for their*

king—The shout startles Brutus and he reveals the conflicting emotions (passions of some difference) of which he has spoken before. Cassius realizes that Brutus is as much against Cæsar becoming king as he is. He therefore loses no time in coming to the point, for the very next thing he says is " Ay, do you fear it " ? *Then must I think.........so*—Then I presume you would not let such a thing happen—you would do all you can to stop Cæsar becoming a king.

I would not.........well. **Expl.** Here we have in a nutshell " the passions of some difference." The republican in him stands up against monarchy, but he loves Cæsar—the aspirant to monarchy. Thus he has been on the two horns of a dilemma. He loves Cæsar, but he loves Rome and freedom more. *Wherefore*—why. *Hold*—detain. *But wherefore*—Why do you detain me here for so long ?

Page 14. *Impart me*—tell me. *Aught*—anything. *Toward the general good*—likely to promote public good. *Set honour in one eye......indifferently.* **Expl.** Brutus says that he will follow honour even at the risk of his life. If the task that Cassius proposes tends towards the good of the state, if it is a deed of honour, Brutus will achieve it even if it might mean his death.

I will look on both indifferently—I will look upon both with the same steady eye. *Indifferently*—impartially. *The gods speed me*—the gods give me prosperity ; *speed*=prosper. *Let the gods......death*—the gods deny me prosperity if my love of honour is in any way less than my fear of death.

That virtue—love of honour. *I know that.... favour*—**Expl.** Cassius admits that he is as well aware of the nobleness of Brutus's nature as he is of his personal appearance. *Outward favour*—appearance. *Honour is the......story*—What I have to talk about concerns honour most closely. *I cannot tell*—I do not know. *For my single self*—so far as I am concerned. *I had as lief not be*—I would as willingly die. I would as soon not exist. *Lief*=dear, from O.E. Leof. There is a word-play between 'lief' and 'live' which were pronounced nearly alike. *In awe of*—in fear of. *Such a thing as myself*—namely Cæsar who is no better than I am ; who is after all a man in no way superior to me.

I had as lief..... myself. **Expl.** Cassius cannot understand in what way Cæsar is superior to him and therefore thinks it better to die than to live in subjugation to him.

I was born......Cæsar—I was born a free man and Cæsar has no right to make me a slave. *We both have fed as well*—we have both been equally well brought up, *i.e.*, Cæsar is no superman. *And we can endure......he*—we are neither of us one whit inferior to Cæsar in physical endurance. *Raw*—chilly ; *gusty*—stormy. *For once etc.*—This incident is not found in Plutarch, though there is mention of Cæsar's swimming prowess. It is related that once he saved his life by swimming in the harbour of Alexandria.

The troubled Tiber—when the Tiber was in flood. *Chafing with*—angrily, dashing its waves. A play upon the two meanings of 'chafe' which signifies both to rub against and to be angry.

Cæsar......point. **Expl.**—Shakespeare makes Cæsar give the challenge which the loses in the end thus appearing in unfavourable light.

For once upon a raw.........point. **Expl.**—Cassius relates how on a cold and damp day when the wind was blowing in sudden storms and the water of the Tiber was washing up the banks as if angry at their restraint Cæsar challenged him to swim with him to a particular point not far off. *Upon the word*—as soon as the challenge was uttered. *Accoutred*—dressed ; with the armour on.

Note. " The Campus Martius or Field of the War God was close to the Tiber, and it was the custom for the gentlemen of Rome to gather there at a certain hour before dinner, and engage in contests ; a swim in the Tiber often succeeded this exercise. Cassius and Cæsar had probably been practising in single combat, and had not yet taken off their breast-plates." (*Dunn*).

I plunged in.........follow—though Cæsar gives the challenge it is Cassius who leaps into the water first and bids Cæsar to follow him. *Buffet it*—beat it back with our arms. It is a good word to describe the overarm stroke of a strong swimmer. *Lusty sinews*—strong muscles. *Stemming*

it—opposing it. *Hearts of controversy*—with courage that opposed and contended with the violence of the stream. They both resisted the current of the water and pressed forward against it with sturdy courage. *Controversy*—the word is used in its literal sense of 'combat.' Now it means a dispute by argument. *Ere*—before. *Arrive*—arrive at, reach.

Cf. Milton, *Paradise Lost* :

'Ere he arrive
The happy Isle.'

Cæsar cried..........sink. **Expl.** In this incident of the flood and the next incident related by Cassius (of the fever) Cæsar is made to appear in most unfavourable light. In the swimming-match the flood in the Tiber was such as to reduce to nothing the difference between one swimmer and another. It was a trial of nerve : and as long as action was possible Cæsar was not only as brave as Cassius, but was the one attracted by the danger. Then some chance wave or cross current renders his chance of life hopeless. And here Cæsar is shown, not calmly submitting to the inevitable but calling for rescue. Now Cassius would have felt the water close over him and have sunk to the bottom and died rather than accept aid from his rival. In like manner the sick bed is a region in which the highest physical and intellectual activity is helpless ; the trained self-control of a Stoic may have a sphere for exercise here ; but the god Cæsar shakes, and cries for drink like a sick girl. It is interesting to note how the two types of mind, when brought into personal contact, jar upon one another's self-consciousness. Cassius in the intellectual man, judging Cæsar, the man of action, by the test of mutual intercourse, sees nothing to explain the other's greatness, and wonders what people find in him that they so admire him and submit to his influence. On the other hand, the man of achievement is uneasily conscious of a sort of superiority in one whose intellectual aims and habits he finds it so difficult to follow—yet superiority it is not, for what has he *done* ? Shakespeare has illustrated this in the play by contriving to bring Cæsar and his train across the 'public place' in

which Cassius is discoursing to Brutus. Cassius feels the usual irritation at being utterly unable to find in his old acquaintance any special qualities to explain his elevation :

> Now, in the names of all the gods at once,
> Upon what meat doth this our Cæsar feed,
> That he has grown so great ?

Similarly Cæsar, as he casts a passing glance at Cassius, becomes at once uneasy. 'He thinks too much,' is the exclamation of the man of action :

> He loves no plays
> As thou dost, Antony ; he hears no music.

The practical man, accustomed to divide mankind into a few simple types, is always uncomfortable at finding a man he cannot classify. Finally there is a climax to the jealousy that exists between the two lives : Cæsar complains that Cassius "*looks quite through the deeds of men*"

Æneas—son of Anchises and Aphrodite. (Venus), greatgrandson of Troes ; and thus nearly related to the royal house of Troy. The *Æneid* of Virgil contains an account of the adventures of Æneas after the fall of Troy, and embodies the old Roman tradition that Æneas and his followers settled in Italy, and were the founders of the Roman name. That is why Cassius called Æneas our great ancestor. *Anchises*—father of Æneas. Virgil in the second book of the *Æneid* relates how, when Troy was burnt by the Greeks Æneas carried his father on his shoulders from the burning city.

I, *as Æneas..... Cæsar.* **Expl**. As soon as Caesar cried for help, Cassius asserts he went and as his great and distinguished forefather, Æneas, had saved his aged father, Anchises, from the burning city of Troy by carrying him away on his shoulders, so did he uphold the exhausted Cæsar, and thus saved him from being drowned in the Tiber.

Note. The comparison with Æneas and Anchises is particularly appropriate for Cæsar was a member of the Julian family that claimed descent direct from Æneas.

And this man—god—and Cæsar who, in the swimming match showed all the weaknesses of a man, is now

behaving like a god. *And Cassius is a wretched creature*—*i.e.*, in comparison with Cæsar.

Page. 16. *Bend his body*—bow. *If Cæsar......on him*—If Cæsar will condescend to throw a careless nod at him. Cassius says he has to bend his *body* if Cæsar will only bend his *head* at him. *He had a fever etc.*—This is the second incident that Cassius relates to show that Cæsar is after all a human being with all those physical and mental weaknesses to which man is heir. Plutarch relates that Cæsar was subject to " the falling sickness the which took him the first time, as it is reported, in Corduba, a city of Spain. *When the fit was on him*—so long as the attack of the fever lasted. *The fit*—the ague fit. *I did mark*—I noticed. *How he did shake*—how he trembled. *This god*—Cassius uses the word ' god ' in contempt of Cæsar, who is but a man though the people regard him a god.

Coward—used adjectively. *His coward lips did from their colour fly*—*i.e.*, his lips became pale. The idea is inverted in order to make the description more graphic. Instead of saying that the colour flew from his lips, he says that the lips flew from their colour as cowardly soldiers run away from the battle field leaving their colours or flag behind.

The inversion was probably prompted by the desire to play on the word 'colour' which in the plural means 'flag'.

Thus by suggesting the picture of cowardly soldiers deserting their standards Shakespeare stimulates the imagination and earns for himself the name of a great poet.

That same eye......world—the eye which when turned upon men strikes terror into them. *Bent*—glance, look. *Doth awe the world*—holds the world in awe. *His lustre*—its brightness. In Elizabethan English ' His ' was used both as masculine possessive as well as neuter possessive. ' It is very seldom used by Shakespeare, it does not at all occur in the 1611 ; Authorised version of the Bible and only three times in Milton's poetry.' *I did......groan*—*Did* is emphatic. Painful cries were heard issuing from his lips. *The tongue of his*—the same tongue of his which so boastfully ordered the Roman scribes to etc.

Note. Cassius is very clever in this description of the fever incident. One subtle touch after another is added to the picture of Cæsar—a man subject to all sorts of infirmities. First his lips are mentioned which become pale, then his eyes which keep the world in awe, lose their brightness and become dull, and finally his tongue which generally speaks in boastful accents, suddenly becomes feeble and begs for water like a sick girl.

That bade the Romans mark......books. **Expl.** Shakespeare has probably based this on a passage in Seutonius who remarks that Cæsar ordered that all men should be careful how they talked to him and told them to treat what he said as laws. *Books*—writing tablets. *Titinius*—Cassius' friend who appears in IV, ii. and V, i.

Note. The whole aim of Cassius is to draw a contrast between what Cæsar appears to be and what he really is. He appears to be a god, but really he is less than a man for he is subject to so many infirmities.

Alas—alas is sometimes put in inverted commas as Cæsar's exclamation of distress and weakness. By some editors it is taken as the utterance of Cassius and interpreted as an ironical affectation of his sorrowful surprise at Cæsar's weakness, so much as to say: Alas! that I should have to make so pitiful a confession about one so great."

As a sick girl—the suggestion is that Cæsar has no more courage and power of endurance than a sick girl. *Amaze me*—fill me with wonder. *Temper*—constitution or temperament. *Get the start*—outstrip all mankind in the race of life. Get the advantage of all others. The figure is taken from Olympic games in which a palm was the prize of victory.

Majestic world—the Roman Empire. **Note.** What Cassius wants to emphasise is the contrast between the 'man of such a feeble temper' and the 'majestic world' of which he has become the master. *Bear the palm alone*—be the only victor, be the only person to carry away the prize,—in other words be the sole dictator in Rome. *Palm*—the prize of victory. In the Olympic games in Greece palm branches were placed in the hands of the victors.

Ye gods, it doth......alone. **Expl. (Important).** After having shown how the majesty of Cæsar vanished before the violence of the Tiber that was in flood and the prostration of disease, Cassius expresses his surprise that so weak a man should obtain so great an advantage over all others as to become superior to them all ; and alone carry off the prize in the race of life. The speech expresses with emphasis the utter inability of Cassius to understand the reason of Cæsar's pre-eminence.

Note. It must be remarked here 'that Cassius is not trying to prove that Cæsar' is an inefficient or incompetent person, but that he is merely a man as his infirmities show, not a god as he is being treated.

Shout Flourish—There are more shouts of joy and Brutus is afraid that they mean fresh honours heaped on Cæsar.

Applauses—shouts of joy, (the word is no longer used in the plural). *Heaped*—bestowed. conferred. *Why man*—Cassius is becoming more and more familiar with Brutus as he finds that his words are taking effect. *Bestride*—stand with legs apart. *Narrow world*—the world appears narrow in comparison with the great ambition of Cæsar. *Colossus*—the famous Colossus of Rhodes ; a huge bronze statue, 120 feet high. It is supposed to have stood astride the narrow mouth of the harbour at Rhodes, and to have been of such a size that vessels in full passed in and out between the legs.

Petty men—insignificant creatures. **Note.** The word 'narrow' is transferred by analogy from the 'narrow mouth' of the harbour to the world. *Peep about*—look around timidly and helplessly. *To find ourselves dishonourable graves*—to die without honour. **Note.** Cassius wants to emphasise that from free Romans they have been reduced to slaves, by the overweening ambition of Cæsar and therefore will have to die dishonourable deaths. *At some time*—at one time or another. *Masters of their fate*—maker of his own destiny. *Men at some......fate*—At one time or another every man has control over his own destiny *Cf.* (IV, iii),

> There is a tide in the affairs of men
> Which, taken at its flood, leads on to fortune. ...

In our stars—in planetary influences. It was a common belief of the time that stars which are in the ascendant at our birth influence our life. Cassius discredits such a belief. *Cf. Iago :*

'Tis in ourselves that we are thus, and thus.
(*Othello* I, iii).

But in ourselves—we have only to blame ourselves that we are inferiors and make no attempt to better our condition. *Underlings*—inferiors. It is a contemptuous diminutive formed from 'under'; *cf.* hireling, worldling. *Brutus and Cæsar*—"Having led up to the position that Cæsar is at best merely a man, Cassius now suggests that Brutus is as good a man: seeking to make Brutus feel the difference between them as a personal slight. Having hinted the flattery he does not press it but begins to stir up the republican sentiment which he knows he must persuade Brutus to regard as his only real motive."

What should be in that Cæsar? **Expl.**—Cassius pronounces the two names Brutus and Cæsar, and says he cannot understand why the name of Cæsar should be on the lips of all while that of Brutus be scarcely mentioned. *Sounded*—spoken.

Fair, i.e., looks quite as well when written. *Sound them*—pronounce them. *Becomes the mouth*—is quite as pleasant to pronounce. *Weigh them*—compare their qualities, measure their importance. *It is as heavy*—it is just as important. *Conjure*—use them as a spell to raise spirits. *Conjure* is always used in Shakespeare of raising spirits. Particular names and phrases were supposed to have the power of raising spirits.

'Brutus' will start......'Cæsar'—It would be as easy to invoke a spirit with 'Brutus' as with 'Cæsar.' **Note.** The point of Cassius's argument is simply this: In the eye of the state, individuals are so many members of a class, in precisely the way that their names are so many examples of the proper noun. There is no reason, therefore, that Cæsar should hold others in slavish subjection to himself.

Now in the names......at once—Cassius swore, by the gods of the Romans. *Meat*—food. *Upon what meat...great*—By

what means is Cæsar thus enabled to surpass all others in greatness. *This our Cæsar*—Note the ring of contempt.

Page 18. *Age, thou art sham'd*—It is a matter of shame to the age that Rome should be thus dominated by one man. *The bread of noble blood*—the race of noble men for which you were so famed. *Bloods*—men of spirit. In the plural, the word generally means young men of spirit, *cf*. "All the hot bloods between fourteen and five-and-thirty."

(*Much Ado*).

Since the great flood—The Romans had a flood borrowed from the Greeks, in which all men perished except a couple called Deucalion and Pyrrha. They saved themselves in a vessel during the nine days the flood lasted. From then the world was re-peopled. This tradition is similar to the Jewish legend of Noah, given in the book of the Genesis, familiar to Englishmen. The Elizabethans, very probably understood from 'the great flood' Noah's flood, without any violation of their sense of congruity. *But is was*—when it was not. *Famed with*—made famous by.

When went there......one man? **Expl**. Cassius argues that never since the Great Flood has a single age passed by that was not made famous by a large number of great men. Referring to his own times he says that that was the only occasion ever since mankind began when Rome was dominated by a single person.

Walks—Some editors read 'walls'. If we have 'wide walks' it would mean 'extensive circuit of her roads'. The populous part of ancient Rome was almost entirely surrounded by many gardens and pleasure grounds. But if we have 'wide walls' it would refer to the Rome with its walls. *Uncompass'd*—surrounded. *When could they say...... one man*—Never before could any one say, when speaking about Rome, that there was only one man of distinction within her extensive bounds.

Rome indeed and room enough—'Rome' and 'room' were pronounced alike in the days of Elizabeth, hence this play upon the words. The line means: And since there is only one person in the whole of Rome, there ought not to be any crowding or jostling. *One only man*—one man only.

O ! You and I have ..king—**Expl. (Important.)** Cassius appeals to the noble descent of Brutus, that he is the representative of the house which had risen to greatness by leading violence against tyranny. Lucius Junius Brutus was the first Consul, elected on the expulsion of the Tarquins. He had condemned his sons to death for an attempt to restore royalty in Rome. From this Brutus, according to Plutarch Marcus Brutus claimed descent. 'Marcus Brutus came of that Junius Brutus, for whom the ancient Roman made his statue of brass to be set up in the Capitol with the images of the kings, holding a naked sword in his hand ; because he had valiantly put down the Tarquins from the kingdom of Rome.

Referring to this Brutus, Cassius says that he would soon have allowed Satan himself to hold supreme power in Rome as to allow a king to do so. *Fathers*—forefathers.

A Brutus—*i.e.*, Lucius Junius Brutus. *External*—The word expresses extreme abhorrence. *Brook'd*—suffered ; allowed. *Eternal devil*—Devil is an anachronism for he came into being only with Christianity. 'Eternal' is used by Shakespeare to express disgust *e.g.*, Emilia in *Othello* speaks of the man who had slaughtered Desdemona as an 'eternal' villain. The word expresses the natural disgust at the persistence of something disagreeable.

Some editors suppose that the original of 'eternal' was 'infernal' and that the word was altered in consequence of an Act of James I, forbidding the players to use profane language.

But evidence from *Othello* shows that 'external' is more appropriate and was in the original.

To keep his state—to hold supreme power. *State*—court. *A king*. The reference is to Tarquinnis superbus. *Nothing*—not at all. *Jealous*—suspicious, doubtful. *That you do... jealous*—I do not in any way doubt the sincerity of your regard for me.

What you would work me to—as to what you would induce me to do. *I have some aim*—I can guess. *Aim*—guess. *Thought of*—pondered over. *This*—the ambition of Cæsar

I shall recount hereafter—I shall tell you later on. *Of this*—what you have told me regarding Cæsar. *These times*—the spirit of the times. *For this present*—for this time, so far as the present is concerned. *I would not*—I will not say anything. *So with love* etc.—'So' means 'provided that'. If I may be allowed to make a request to you, in your love for me, not to persuade me any more. If I may request you without wounding you, I want that you should not press me any further. If I might in all friendship and affection persuade you to cease from endeavouring to influence me any more or to enlist my sympathies further, for the time being I should be grateful. *What you consider*—I shall give careful thought to those matters upon which you have spoken.

What you have to say things—I will patiently listen to whatever proposals you may have to bring forward and will also appoint a suitable date for the discussion of these important matters. *Meet to hear*—suitable for the hearing of these important matters. *High things*—important matters. *Cf.* 'High politics'. *Chew upon this*—ruminate on this; turn it over and over in your mind *i.e.*, look at it from different points of view. *Repute himself*—call. *A villager*—boor, rustic. Roman villagers in those days were rustics, the centre of civilization being Rome. *To*—now superfluous. *Son of Rome*—a citizen of Rome. *Under these hard conditions*—under these difficult times. *Time*—age. *Like*—likely. *Lay upon us*—improve us.

Brutus had ...us. **Expl. (Important)**. Brutus does not commit himself to anything yet but tells Cassius so that he would prefer to exile himself from Rome and turn a rustic than call himself a Roman citizen if he were compelled to submit to such tyranny and oppression as seems like to come upon them before long. **Note**. *Rather be...than to repute* etc.—the looseness of usage where one infinitive has 'to' and the other not shows English Grammar in the making.

My weak words—ineffective words; Cassius is being modest. *Have struck*—have elicited; Cassius is comparing himself to the steel and Brutus to the flint from which sparks are struck. *Cf.*

O Cassius ! you are yoked with a lamb

That carries anger as the flint bears fire,
Who, much enforced, shows a hasty spark,
And straight is cold again.

But thus much show of fire—signs of warmth slight as they are. *I am glad......Brutus.* **Expl.** Cassius expresses satisfaction at finding that his poor eloquence has been able to evoke even slight signs of warmth from Brutus. 'Thus much' is sarcastic and is meant to rouse Brutus further.

Note 1. Cassius does not say 'from' you but 'from Brutus' *i. e.*, he is speaking of Brutus in the third person, which emphasises his reserve of character.

Note 2. Cassius has succeeded in his plans to rouse the spirit of Brutus against Cæsar. To do so he had recourse to various devices. First he tried to prove that Cæsar was only a man. Then he compared Brutus with Cæsar as a man—in order to show that one was just as good as the other. This device, however, failed; Brutus remained insensible to all personal appeals. With characteristic alacrity Cassius shifted his ground and appealed to Brutus's republican principles and family pride. This appeal was successful and Cassius felt pleased.

Games—*i.e.*, of the Lupercalia. *Returning*—*i.e.*, from the Capitol. *They*—those returning from the Capitol, Casca and his train. *Pluck Casca by the sleeve*—stop Casca catching hold of the loose fold of his toga. *After his sour fashion*—in his cynical way, in his usual bitter manner. *Tell us what today*—He will tell us every thing that has happened today worth hearing. *Proceeded*—happened, taken place. *Worthy note*—noteworthy, remarkable. "Of" is frequently omitted in phrases expressing value.

Page 20. *I will do so*—I shall pluck Casca by the sleeve *Look you Cassius*—Do you notice Cassius? *Angry spot*—the red flush of anger. *Glow*—burn. *Brow*—forehead. *Chidden train*—a scolded retinue. *And all the rest...train*—They look like so many servants following the master who has rebuked them. Each member of Cæsar's retinue looks as if he has just been scolded.

Calpurnia's cheek is pale—all colour has fled from Calpurnia's cheek marking the perturbation of her mind.

Cicero—Marcus Tullius Cicero (106-43 BC.), the greatest orator of the time ; he had as Consul defeated an attempt at revolution by Cataline and other turbulent nobles. He was not consulted by the conspirators, and after the murder of Cæsar, he suffered death by proscription at the desire of Antony, against whom he stirred up all men.

The portrait of Cicero drawn here is from Shakespeare's own imagination.

Ferret—a noun used as an adjective. A ferret is an animal of the weasel family ; it has small red eyes. *Ferret eyes* —*i.e.*, ferret like eyes, small but fiery. *Being crossed in conference*—when he was opposed in debate. 'Being cross'd' —this use of the participle occurs quite often in Shakespeare. *Cross'd*—thwarted. *Conference*—debate. *Senators*—members of the senate.

The angry spot.........senators. **Expl.** We have here in a a few lines a very graphic picture of the whole group collectively and of the individuals also—Cæsar, Calpurnia, and Cicero.

Antonius !—Cæsar naturally turns to his friend Antony whenever he has a personal opinion or secret to confide. *Fat*—men given to material enjoyment. *Sleek-headed*—men with smooth and round faces. Fat people are generally thought to be good tempered. In *Plutarch* we have the following account : " As for those fat men and smooth-combed heads (quoth he) I never reckon of them ; but these pale-imaged and carrion-lean people, I fear them most ; meaning Brutus and Cassius." Obviously *smooth-combed* suggested *sleek-headed*. The original sense of *sleek* is greasy.

At nights—of night, at night. *Yond*—standing not far off. 'Yond' is really an adverb but here it is used as Demonstrative Pronoun. *Lean and hungry look*—Cassius looks thin and half-starved. *He thinks too much*—he spends too much time in thinking about the present state of Rome. *Such men are dangerous*—*i.e.*, such men as he grow thin with too much thinking.

Let me have...dangerous. **Expl. (Important).** These lines show that Cæsar had a keen insight into human

characrer and that he was a shrewd judge of men's actions and motives. Plutarch says : "Cæsar also had Cassius in great jealousy and suspected him much, whereupon he said on a time to his friends, "What will Cassius do, think ye ? I like not his pale looks ?" Cæsar was instinctively correct in regarding pale and thin Cassius as dangerous. Fat men are generally good—a villain is mostly lean and thin Hence the proverb : 'Laugh and grow fat.'

Fear him not.. ... dangerous—Antony says this of Cassius rather carelessly, showing that he is no good judge of human character. *Well-given*—well-disposed : of an excellent disposition. The same word occurs of Cassius in North's Plutarch. *Would*—I wish. *But I fear him not*—actually. Cæsar was afraid of Cassius. *My name*—Cæsar in public speaks of himself in the third person and by name. Here by 'my name' he implies the great name of Cæsar that is renowned all over the world. **Note**. Cæsar is shown in this speech as a vain and arrogant person. *Liable to fear*—liable to the imputation of fear. If the name of fear could be possibly associated with my name,

I do not know.........Cassius—There is no man whom I should so much fear as that thin fellow Cassius. *Spare*—thin, lean. *He reads too much*—he is given to study. *He is a great observer*—he notices everything ; he lets nothing escape his watchful and keen eye. *And he looks......men*—he looks at the deeds of men so as to find their hidden motives. He discovers the real object that is behind the action of people.

He love no plays as thou dost, Antony—He has a serious bent of mind, wherein he differs from Antony. About Antony Plutarch says : "In his house they did nothing but feast, dance and mask ; and himself passed away the time in hearing of foolish plays." *He hears no music*—To Shakespeare a man's appreciation of music or the lack of it is an indication of his character. What he thought of a man who had no love for music is stated by Lorenzo in *The Merchant of Venice* :

> The man that hath no music in himself
> Nor is not mov'd with concord of sweet sound,
> Is fit for treasons, stratagems, and spoils ;

The motions of his spirit are dull as night
And his affections dark as Erebus :
Let no such man be trusted. (II, i, 83).

So that this is not a mere casual remark by Cæsar, Shakespeare meant to convey by all that what Lorenzo means in the above lines. In any case it is a churlish man who has no ear for music.

In such a sort—in such a way. *As if he mocked himself*—as if he hated himself for laughing. *Scorn'd his spirit...... thing*—whenever he laughs it is in a derisive manner as if he despised himself for being so weak as to give way to a smile. *Scorned*—hated, despised. *Moved*—induced.

Be—the present indicative, as in the Collins Ed. "Unto Whom all hearts *be* open." *At heart's ease*—content. (Hearts-ease, *i.e.*, contentment) is a name given to the pansy. Abbot has the following note on this use of *At*. "*At*, when used in adverbial expressions now rejects adjectives and genitives as interfering with adverbial brevity. Thus we can say '*at* freedom' but not '*At honest* freedom' (*Cymb.* III, iv, 71) '*At ample* view' (I.N.; I, i, 27)." *Whiles*—while, so long as.

Behold—see. *Such men...... dangerous*—**Expl.** (**Important**). This is a vary correct summing up of the character of Cassius and others of his sort. The main quarrel that Cassius had against Cæsar was not so much that he was ambitious to become king but that he should.

...get the start of the majestic world
And bear the palm *alone*.

'Considered dramatically, this searching analysis of the character of Cassius by Cæsar is very opportune ; and coming after the denunciation by Cassius of Cæsar, is very full of meaning for the audience.'

I rather tell...Cæsar—**Expl.** Having already confessed that he is afraid of Cassius. Cæsar is here making an attempt to convince Antony that he is actually not and he does so by indulging in pompous utterances. He insists that he never meant that he was afraid, for Cæsar knows

no fear, nor can his name be associated with fear. All that he said was merely to mention that which might be feared. *For always I am Cæsar* : For I am always too great for fear.

For this ear is deaf—Cæsar's deafness is not mentioned by Plutarch. Like Cicero's ferret eyes, this is a touch of Shakespeare's own. "Dramatically the remark is not appropriate as Antony, being Cæsar's familiar friend, must have been well acquainted with his defect." This deafness may, however, be regarded as due to the epileptic attacks from which Cæsar suffered.

Page 22. *What thou think'st of him i.e.,*—of Cassius. *You pull'd me by the cloak*—'At the beginning of the scene Casca was to the front calling for silence for Cæsar. As soon as he is with Cassius and Brutus he instinctively changes his tone.' *Would you speak with me ?*—Do you want to speak to me ?

Ay—yes. *Chanced*—happened. *That*—so that. *Sad*—serious. [In Shakespeare 'sad' never means sorrowful.] *Why you were......not*—Casca expresses surprise at this question of Brutus for he thought Brutus was present at the feast of Lupercalia.

Note. 'Throughout this conversation Casca speaks in prose, the others employing blank verse. This is another Shakespearian way of indicating character : the plain, blunt Casca uses plain, blunt speech. The dramatist was far from indifferent to the vehicle of expression used by his *dramatic personae*. One recalls the remark of Jaques in *As You Like It* (IV, i, 32) as heaves the stage clear for the lovers : "Nay, then, God be wi' you, and you talk in blank verse."

I should not then ..chanced—If I had been there, it would not have been necessary for me to ask you about it. *Why, there was .....a shouting*. **Expl**. As soon as Casca understands the drifts of the question, without much ado he relates the whole incident in a few words. This account of the offering of the crown and Cæsar's refusal of it is without any embellishments. But what follows is the detailed description and it is to a great extent coloured by Casca's cynicism who gives undue importance to the defects of Cæsar.

Put it by with the back of his hand—rejected it with sign of his hand; refused it in a disparaging manner. *Thus*—Casca shows it by the motion of his hand. *Fell-ashouting*—began to shout. *For that too*—far the same reason *i.e.*, for Cæsar's refusing the crown. *Marry*—a corruption of Mary *i.e.*, the virgin Mary, Mother of Christ.

Note. According to Plutarch the offer of the crown was made twice only. The following account of it from Plutarch will be useful: "Antony came to Cæsar and presented him a diadem wreathed about with laurel. Whereupon there arose a cry of rejoicing, not very great, done only by a few appointed for the purpose. But when Cæsar refused the diadem then all the people together made an outcry of joy." *Was't*—it was. *Every time gentler than other*—more gently than the previous time. *Other* is often a pronoun as here.

Putting-by—every time that he put it by. *Mine honest neighbours*—those honest fellows who were standing round me in the crowd. Casca is being sarcastic. According to Wright Casca uses the word with a tone of patronising contempt.

Tell us the manner of it—Describe in detail how it all happened. *Gentle Casca*—Casca is called gentle because Brutus wants to please him. Later on he calls him 'blunt' which is more appropriate.

I can as well .....of it—I am afraid I cannot possibly describe the way it was done (for it was all so ridiculous. *Tell the manner*—apparently there is a quibble on the word 'manner.' Bradley has the following note on the phrase: '*The maner of it*' *i. e.*, the state of the case with respect to a person, thing or event), the character, disposition or nature of. So that when Brutus asks how the offering of the crown was made, Casca pretends to misunderstand and say that he cannot tell the motives of Cæsar and Antony in this affair for it being all foolery he did not pay it any attention.

It was mere foolery—it was all nonsense; it was so ridiculous. *I did not mark it*—I paid but little attention to it. *Not a crown neither*—double negative 'not' and 'neither.'

'Neither' is often used for emphasis after a negative. *Cf.* "Nor go neither ; but you 'll lie like dogs and yet say nothing neither" (*Tempest*) ; or 'I will physic your rankness, and yet give no thousand crowns neither' (*As You Like It*).

These Coronets—Casca draws a distinction between a 'crown' and 'coronet' ; and he says 'these coronets' he points to the 'diadems' on Cæsar's images. The coronet that was offered to Cæsar was a diadem wreathed about with laurel and having a white band—the symbol of royalty. *For all that*—in spite of his pretending that he did not want the crown. *To my thinking*—in my opinion. *Fain*—gladly. *He would fain have had it*—he would have very willingly and gladly accepted it.

Loth—unwilling. *To lay his fingers off it*—to take away his fingers from it. In modern English we say 'to take fingers of it.' *Still*—every time. *Rabblement*—mob. Shakespeare shows definite dislike for the mob. Roman writers themselves were never over-fond of the Roman populace whom they called 'these dregs.' *Shouted*—some editors have 'hooted' which is Johnson's improvement on the Folio reading 'howted' or 'houted'. If 'shouted' is kept the meaning is clear. 'Hooted' is explained as 'cried out'; 'hoo' or 'hue' being simply the imitation of a cry. The only objection to 'hooted' is this that it implies contempt, whereas the mob was shouting in applause. Very likely Shakespeare wrote 'shouted' and the first letter of the word was dropped out in printing the Folio. *Chopped*—'chapped', hands roughened by toil, with cracks in the skin.

Page 24. *Threw up*—tossed in the air. *Sweaty*—greasy with sweat. *Uttered*—discharged ; gave out, emitted. *Stinking breath*—foul smell. *Because...crown*—because they were happy at Cæsar's refusal of the crown. *Swounded*—swooned, fell into a fainting fit. *At it*—in consequence of it.

For mine own part—so far as I personally was concerned. *I durst not laugh......air*—I was afraid to open my mouth to laugh lest I should be affected by the bad air. *Soft.*—an expression used to check a speaker in his story and amounts

to not so soft.' *What! did Cæsar swound?* Cassius' ears want to hear again the welcome news that Cæsar went off into a fainting fit; hence this question. *Market-place*—*i.e.*, the Forum where all public business was transacted and the law courts were held. *Foamed at mouth*—foam issued from his mouth.

Like—likely. **Note**. But this infirmity of Cæsar's must have been well-known to Brutus. There ought therefore to be a semi-colon after 'like' to make the meaning clear. *The falling sickness*—epilepsy; Plutarch gives the following account of this weakness of Cæsar. 'He was lean, white, and soft-skinned, and often subject to headache, and other while to the falling sickness the which took him the first time, as it is reported, in Corduba, a city in Spain.

No Cæsar hath it not......falling-sickness. **Expl. (Important)**. No sooner an opportunity is offered than Cassius grabs at it to push matters home. Deliberately he misunderstands Casca in the matter of falling-sickness, and taking it to mean the physical action of falling down and prostrating themselves before Cæsar, he says that he and good Casca and Brutus suffer from this sickness and not Cæsar. **Note**. It is very clever of Cassius to mention all three of them together and thus make his own cause one with them and rubs it in them that in a truer and deeper sense of the term they have the falling-sickness, because they have fallen to the position of underlings. *Honest Casca*—Cassius is trying to placate Casca.

I know not......by that—Casca pretends not to follow the drift of Cassius' remark. *I am sure etc.*—Casca thinks that Cassius probably doubts the truth of his statement. *Tag-rag*—another contemptuous epithet for the Roman mob; 'Tag' is used in *Coriolanus* for the mob:—

Will you hence,
Before the tag return?

The modern word 'riffraff' conveys the sense of 'Tag-rag' perfectly: The longer form however, is "tag-rag and bobtail." *Clap him*—applaud him when he refused the crown.

Hiss him—express disapprobation when he seemed inclined to accept the crown. **Note**. Cæsar pleased them when he refused the crown and they applauded him by clapping their hands; but they did not like the idea of his accepting the crown so they hissed him when he seemed to them inclined to accept it. *As they use to do*—as they are wont to do: as they are in the habit of doing.

True man—honest man; the phrase is used in *Much Ado* and *Henry IV*, as contrasted with "thief", and in *Genesis* of Joseph's brethren, who were 'true men and not spies.' *Came unto himself*—recovered his senses. *Perceived*—saw. *The common herd*—yet another contemptuous way of speaking about the mob. *He plucked me*—'Me' is exfletine. Ethic Dative. *Doublet*—'Tunic' an anachronism; doublet was a part of Elizabethan costume but unknown in Cæsar's time. *He plucked......doublet me*—is the so-called ethic dative; it is equivalent to "let me tell you," "actually" and is used to emphasise a point in a story. The whole prase means "bared his bosom"; "unfastened his doublet.

Ope—open. *Doublet*—North's rendering of the word 'tunic'. Romans in Cæsar's days put on 'tunics' but the Elizabethans wore doublets. Apparently the players appear on the stage in Elizabethan dress.

And offered them his throat to cut—In Plutarch this incident is mentioned in another connection. *An*—a shortened form of *and*, which was at one time used with the subjunctive in conditional sentences where modern English would use *if*. When the force of the mood came to be lost, it was added to denote the condition; hence we often get such pleonastic forms as *and if, an if*.

A man of any occupation—a man of any trade, Casca regrets that his position as a public man stood in his way on this occasion. Johnson explains this; "Had I been a mechanic, one of the plebeians to whom he offered his throat." This, says Wright, is no doubt part of the meaning but not the whole. The phrase appears to have a secondary sense: Had Casca not been an indolent trifler but what would now be called a practical man a man of business, prompt to seize an opportunity as it

occurred. All the way through the dialogue he plays upon the double meanings of words, and here he seems to glance at a meaning which may have been given to 'occupations' from its etymology. So that the phrase means 'one of the working classes and a practical man.'

Taken him at a word—at once, at the least hint. *I would*—I wish. *Might go......rogues*—I wish I may be sent to hell as rogues will be. *The rogues*—the rogues in general are meant, but it is not unlikely that Casca includes among the rabblement.

And so he fell—and so, as I was narrating, he went off into a fit. *When he came to himself*—when he recovered consciousness. *Done or said anything amiss*—If he had displeased them in any way by word or deed. *Their worships*—another ironical reference to the mob. Cæsar showed respect for this mob and Casca therefore speaks of it contemptuously. *To think it was his infirmity*—to put it down to his illness.

Wenches—girls. *Good soul*—poor fellow. *Forgave him with their hearts*—very willingly and readily pardoned him. *There is no need to be taken of them*. One need not pay any attention to what they said ; girls are so foolish ; one may therefore altogether neglect what they said.

If Cæsar......less—Even if their mothers had been done to heath by Cæsar they would have still cried 'God bless him.' *Sad*—serious. *Did Cicero etc.*—A practical conspirator that Cassius is, he wants to know if Cicero said anything, because he is contemplating drawing him into the conspiracy. If Cicero said anything it might help Cassius to know beforehand his views on the subject. *He spoke Greek*—Cicero was a good Greek scholar, and in his letters uses Greek phrases as an affected Englishman uses French or an affected Indian uses English. Shakespeare got this charactertistic from Plutarch's life of Cicero.

Note. Horn has the following note on this line : "The answer 'he spoke Greek', gives us in three words the complete character of Cicero. He did not have sufficient force of character to decide definitely and he does not wish to express a decided opinion easily comprehensible. It is not

so much timidity as an artistic foresightedness; it is not for him now to speak with the common people, nor should so eccentric a character as Casca understand him."

"Cirero's recorded witticisms were many of them made in Greek, and on such an occasion he would no doubt had had a Greek quotation ready. Shakespeare perhaps took the hint from what Plutarch says of him in his life: 'Wherefore when he came to Rome, at the first he proceeded very warily, and discreetly, and did unwillingly seek for any office and when he did, he was not greatly esteemed: for they commonly called him the Grecian, and scholar, which are two words which the Artificers (and such base mechanical people at Rome) have ever ready at their tongue's end'." (*Wright*).

Page 26. *To what effect*—what was the drift of Cicero's speech.

And I tell you that—if I tell you that. *I'll ne'er look you i' the face*—I shall feel ashamed of myself. Casca pretends ignorance of Greek and therefore says that in order to give the substance of Cicero's speech he shall have to invent a lie, which would make him feel ashamed of himself.

Note. Casca's ignorance of Greek was only a pretence, for we know from Plutarch that he spoke Greek when stabbing Cæsar.

Those that understood......heads—But those who understood him exchanged smiles with one another and I saw them shaking their heads thus indicating that they followed what Cicero said. *For mine own part*—so far as I am concerned. *It was Greek to me*—it was unintelligible to me. *For pulling scarfs off Cæsar's images*—for disrobing the images of Cæsar. **Note**. The first scene closes with Marullus and Flavius going different ways to disrobe the images of Cæsar hoping thereby to warn him not to aspire too high.

Scarfs—diadems which were partly composed of cloth were placed on Cæsar's images. *Are put to silence*—have been deprived of their offices. *There was more foolery......it*—there were other silly things also which Casca says he did not bother to notice and so has forgotten them. *Sup with me*—have dinner with me. *I am promised forth*—I have a

previous engagement. I have already promised to dine out. *And your mind hold*—if you do not change your mind, if your invitation still holds. **Note**. This is further proof of the cynicism of Casca; he does not believe in the constancy of promises and is very blunt in what he says.

And your dinner worth the eating—and if your dinner is good enough. *Good*—all right. *I will expect you*—I shall look forward to your coming. *Do so*—you may expect me. *Blunt*—dull, stupid, rough of speech. *What a blunt......to be*—As usual Brutus is wrong in his estimate of other people. He cannot see through the bluntness of Casca which is only put on.

Quick mettle—quick-witted; 'mettle' carries on the metaphor of 'blunt' in the last line. 'Mettle' stands for 'of mettle.' *In execution of*—in the carrying out of. *However*—inspite of the fact. *So is he now in......enterprise*—You will find him full of spirit and bold if he has anything brave or great to do. It is Casca who first stabs Cæsar.

Puts on—assumes. *Tardy form*—appearance of sloth and indifference. *However he puts......form*—He merely affects to be of sluggish temperament. *This rudeness*—this bluntness of manner. *Is sauce to his good wit*—gives an additional zest to his caustic wit. This blunt way of speaking makes his wise saws all the more striking. So Touchstone (*As you Like It*, *V*. 4. 112) uses his folly like a stalking horse, and under the presentation of that he shoots his wit.' Just as sauce brings out the flavour of food and helps digestion, similarly his bluntness makes his wit all the more apparent and it goes down with people the better for it. *Gives men stomach ......appetite*—makes his witticism more palatable. *Is sauce to*—enlivens, gives it a zest; *Stomach*—zest. *Digest*—take in, digest. *With better appetite*—more easily, with greater gusto.

For this time—for the present. *Come home to you*—will see you at your place; go over to your house. In Shakespeare 'come' and 'go' are interchangeable. *The world*—*i.e.*, the state of public affairs. *Think of the world*—Ponder over the condition of affairs in Rome and how it is enslaved by Caesar. Cassius means that Brutus is to think of what people expect of him.

Well Brutus etc.—This soliloquy is a most important and effective dramatic device employed by Shakespeare. Here we get an insight into the character and motives of Cassius which would have been impossible otherwise. All his plans are put before us and we can to some extent, foretell the plot.

Thou—Here Cassius uses the familiar 'thou' in addressing the absent Brutus, whom he addresses when present as 'you' except in the rhetorical passage of the fourth Act of third scene. *Metal*—spirit, mettle. *Thy honourable metal*—your noble mind, your noble disposition. *May be wrought*—may be turned away, may be made to act contrary to its nature.

From that it is disposed—from that to which it is disposed; from its natural intentions. **Note**. Cassius is a shrewd judge of men and very easily he can see that Brutus is made of easy flexible metal which may be worked into qualities contrary to its original constitution. He knows that Brutus is a great friend of Cæsar and will not willingly or consciously do him any injury, but he also knows that if properly handled, he may be prevailed upon and turned quite away from his honourable purposes. *'Tis meet*—it is proper.

That noble minds......likes—It is necessaay that the good should always associate with the good, for men are never so strong in character that they cannot be led astray. Cassius believes that there is no man whom evil company will not be able to make evil, therefore good people must always keep away from the evil.

Keep—associate. *Their likes*—people who are as noble as they are.

Page 28. *So firm*—so strong in his nobility or goodness. *Seduced*—led astray. *Cæsar doth bear me hard*—Cæsar bears me a grudge. This line gives us the motive of Cassius for conspiring against Cæsar.

If I were Brutus......humour me—Now if I could change places with Brutus, I would not allow myself to be so influenced by him as he is by me. **Note**. Cassius knows that Cæsar loves Brutus, he also knows the value of such an

affection and therefore says that if he were Brutus and had Cæsar's affection, he would not be influenced by any one. And it is true for the character of Cassius in such that he would not brook any form of domination—even the influence of a friend.

Humour me—turn and wind me by inflaming my passions. *In several hands*—in different handwritings. **Note**. This device of Cassius shows how unscrupulous he is in the means adopted to further his ends, and shows the difference between him and Brutus who would have nothing to do with anything that is not honourable. There is no denying the fact that in his conspiracy against Cæsar Cassius is partly influenced by personal feelings of envy.

Several citizens—different citizens. *All ending*—all pointing or demonstrating, emphasizing. *All lending name*—the purport of them all shall be the high estimation in which Brutus is held by his fellow citizens. *His name*—the name of Brutus was held in great reverence by the people of Rome because of his ancestors who had been famous republicans.

Obscurely—vaguely, darkly. *Glanced at*—hinted. *And after...endure*—After that Cæsar will find it difficult to hold his own, for we shall surely bring about his fall, or we shall have to put up with still greater tyranny and oppression.

After this—After I have worked upon Brutus and inflamed his passions. *Seat him*—Reflexive; the use of the personal pronouns as reflexive, a survival from Old English is common in Elizabethan English, and still persists in dialects e.g., 'Sit you down' and 'go and play you.' *We will shake him*—we will overthrow him, we will bring about his fall. *Or worse days endure*—for it is an acknowledged fact that the failure of conspiracy against a cruel ruler incites him to further acts of cruelty and vengeance.

Well, Brutus, thou art noble...endure. **Expl.** (**Important**). This soliloquy of Cassius shows his moral inferiority to Brutus. He is less scrupulous in the employment of means for the attainment of his ends than Brutus is. But he is not an out and out villain. There is no denying the fact that he does all he can to seduce Brutus from the path of honour and cajoles him to enter into a conspiracy against

his best friend. But he had in him the true republican spirit also.

His passionate temper and real or fancied injuries made him feel a strong personal hatred against the great subverter of Roman republicanism. The speech shows that he smarts under the sense of personal injury—'Cæsar doth bear me hard' he says ; and feels that he is not doing as well for himself, in this world of tempting avenues to wealth and power, as he might be; the obstacle is Cæsar. Therefore, he is quite clear about it, Cæsar must go. But since one's own personal grievances are not apt to rouse the enthusiasm of others, he is prepared to prove to Brutus (by what means, it does not matter) that this supremacy of Cæsar is harmful to the public welfare. He is able to do this by the trick *of anonymous* appeals.

SCENE III

I. AN OUTLINE OF THE SCENE

This scene opens with a conversation between Casca and Cicero on the prodigies which had been witnessed during the day—the tempest dropping fire, the slave whose hand did flame and burn and yet remained unscorched, the lion near the Capitol, men all in fire who walked up and down the streets, the owl hooting at noon-day, etc., which, according to Casca, are portentous things unto the climate that they point upon. Cicero is quite indifferent to the abnormal happenings around him. As Cicero goes out, Casca is joined by Cassius who, discussing these same prodigies, persuades Casca that they point at Cæsar's usurpation of power and without much difficuly persuades him to join the conspiracy.

II. HISTORICAL BASIS OF THE SCENE

Shakespeare made the following borrowings from Plutarch for this scene :—

(*a*) **The Portents.**—' Strange and wonderful signs were said to be seen before Cæsar's death. For, touching the fires in the element, and spirits running up and down in the

night, and also the solitary birds to be seen at noondays sitting in the great market-place,—are not all these signs perhaps worth noting, in such a wonderful chance as happened ? But Strato the philosopher writeth, that diverse men were seen going up and down in fire, and furthermore, that there was a slave of the soldiers that did cast a marvellous burning flame out of his hand, insomuch as they that saw it thought he had been burnt ; but when the fire was out it was found he had no hurt."—*Life of Julius Cæsar.*

(*b*) **How Brutus was drawn into the conspiracy.** "Now they that desired change, and wished Brutus only their prince and governor above all other, they durst not come to him themselves to tell him what they would have to do, but in the night did cast sundry papers into the Praetor's seat, where he gave audience, and the most of them to this effect : Thou sleepest, Brutus, and art not Brutus indeed." *Life of Julius Cæsar.*

"Now when Cassius felt his friends, and did stir them up against Cæsar : they all agreed, and promised to take part with him, so Brutus were the chief of their conspiracy. For they told him that so high an enterprise and attempt as that, did not so much require men of manhood and courage to draw their swords as it stood them upon to have a man of such estimation as Brutus, to make every man boldly think, that by his only presence the fact were holy and just.' If he took not this course, then that they should go to it with fainter hearts ; and when they had done it, they should be more afraid because every man would think that Brutus would not have refused to have made one with them, if the cause had been good and honest."—*Life of Brutus.*

III. DEVIATIONS FROM PLUTARCH

Shakespeare had deviated from Plutarch in the following facts :—

(*i*) Shakespeare has introduced the lion in the Capitol. He was obviously thinking of the Tower of London where lions were kept in those days.

(*ii*) He has transferred the Senate House to the Capitol.

IV. EXPLANATORY AND CRITICAL COMMENTS ON THE SCENE

A powerful scene. This is a very powerful scene in Shakespeare. Against a background of stormy and dark night the conspiracy is shown gathering force. Everything in nature helps to create an impression of mystery, awe and fear.

Three characters contrasted. The scene also serves to contrast the characters of Casca, Cicero and Cassius. Casca has an impressionable nature and is easily affected by these disturbances of nature. Cicero remains absolutely unmoved whereas the shrewd Cassius makes political capital out of these phenomenal upheavals. Thus the scene intensifies the mood of the play and prepares the reader for the coming climax. It creates the right atmosphere for the development of the conspiracy for the whole world seems to be at war with itself. Thunder, lightning and storm charge the very air with panic.

Dramatic background of night, storm and supernatural portents. There is yet another point about this scene. Nature is shown as exhibiting sympathy with sudden turns in human affairs. There is a vagueness of terror inseparable from these outbursts of nature, so mysterious in their causes and aims. "To the terrible in nature are added portents of the supernatural, sudden violations of the uniformity of nature, the principle upon which all science is founded. The solitary bird of night has been seen in the crowded Capitol, fire has played around a human hand without destroying it ; lions forgetting their fiercencess have mingled with men ; clouds drop fire instead of rain ; graves are giving up their dead ; the chance shapes of clouds take distinctness to suggest tumult on the earth. Such phenomena of nature and the supernatural, agitating from their appeal at once to fear and mystery, and associated by the fancy with the terrible inhuman events, have made a deep impression upou primitive thought ; and the impression had descended by generations of inherited tradition until, whatever may be the attitude of the intellect to the phenomena themselves their associations in the emotional nature are of agitation. They thus become appropriate as a dramatic background to an

agitated passion in the scenes themselves, calling out the emotional effect by a vague sympathy, much as a musical note may set in vibration a distant string that is in union with it.

We see the warning terrors through the eyes of men of the time, and their force is measured by the fact that they turn into eloquence.

Are not you moved, when the sway of earth
Shakes like a thing unfirm ? O Cicero.
I have seen tempests etc., etc.

And the idea thus started at the commencement is kept before our minds throughout this stage of the drama by perpetual allusions, however slight, to the sky and external nature.

V. NOTES, EXPLANATIONS AND REFERENCES

Page 28. *Thunder and Lightning*—these supply an appropriate background for the conspiracy. *Good Even*—This scene opens at about midnight at the beginning of the sécond day of the action of the tragedy. *Brought*—escorted, accompanied. It was the custom among Romans, as it is up to this day among certain officials (particularly in Indian States), for the subordinate staff to accompany an officer home after a function or after the day's work in the office. **Note.** Casca, we know from the last scene, was 'promised forth' to dine out. He is very likely returning late from that supper and Cicero meeting him wants to know of Casca accompanied Cæsar home after the feast of Lupercalia. *Breathless*—out of breath, panting. *Why stare you so*—why do you look so wild ?

Are not you mov'd etc.—On this speech of Casca, Dowden remarks, "The dramatic self-consistently of the characters created by certain writers is to be noticed ; we must notice, in the case of Shakespeare as a piece of higher art, the dramatic inconsistency of his characters. In the preceding scene describing in his cynical mood the ceremony at which

an offer of the crown was made to Cæsar, Casca utter himself in prose; here Shakesp are puts verse into his mouth. 'Did Cicero say anything? Cassius inquired, and Casca answered with curt scorn: 'Ay, he spoke Greek.' But now so moved out of himself is Casca by the portents of the night that he enlarges himself and grows effusive to this very Cicero, the recollection of whom he had dismissed with such impatience."

Are you not mov'd—Casca is surprised to find Cicero looking so quiet and undemonstrative, while he is so much agitated and upset by the disturbance in Nature. *Sway of the earth*—established order of government of the earth. This phrase has been variously explained: the balanced swing of the earth, the whole weight and momentum of this globe. *When all the sway......confirm?*—when all the laws of the world seem to have been suspended and the earth trembles in its every movement like a thing that stands on no steady basis. *Uniform, i.e.*—not firm, unstable, unsteady.

Tempests—storms, strong winds. *Scolding*—rough, *cf.* The *chidden* billows seem to pelt the clouds. (*Othello*) *Riv'd* torn; *Riven* is now past participle, but many verbs hung between the strong and weak form while modern English was in the making *e.g.* we find *shaked* and *shaken* and many other. *Knotty*—A 'knot' in wood is the hardest part of it, therefore the more knots a piece of wood has the harder it is. The oaks (like the Indian *saguan* or teak) is the longest lived and hardest trees of all English trees. *Have riv'd oaks*—the strongest trees have been felled by the violence of the wind.

The ambitious ocean—the ocean is called ambitious because it mounts so high with the violence of the wind. It is ambitious also because it aspires to reach the clouds in the sky. *Swell*—heave with waves. *Rage*—angrily dash its waves, one against the other.

Foam—become covered with froth of waves. *To be exalted*—*i.e.* in order to be exalted; the gerundial infinitive. The meaning is 'to rise so high as the clouds.' *Threat'ning clouds*—which are charged with rain and lightning. A

tempest dropping fire—this storm brought, not rain or hail, but fire ; fire dropped from the sky instead of rain. "This reference is to the meteors falling, the exhalations whizzing in the air." From time to time we may witness similar showers of meteors in the sky, usually in the autumn. Such showers of meteors were seen in the England in November 1866.

Civil strife—civil war ; gods must be fighthing among themselves. *Or else*—otherwise. *Saucy*—impertinent, impudent, insolent, irreverent. *Incenses*—provokes, incites. *To send destruction*—to destroy the earth as a punishment.

O Cicero ! I have seen............destruction. **Expl.** The strange portents and the fearlfulness of the stormy night have stirred the imagination of Casca. He seems to be very impressionable and is immediately affected by what surrounds him. He says he has before witnessed terrible storms in which the strongest oaks have been felled by the violence of the wind, and have seen the storm-tossed waves of the ocean rising mountains high. But never before had he witnessed such a storm as the one he saw that evening, in which clouds rained fire. The only reason that he can give for this strange phenemenon is that either the gods must be at war among themselves, or their intention must be to destroy the earth as a punishment for men's overweening insolence. *More wonderful—i.e.*, than what you have related.

Why, saw you... ..wonderful. **Expl.** Cicero has not been a bit moved by the eloquence of Casca. His feelings and imagination are cold, probably through age, and he asks Casca if he saw anything more marvellous than what he has just described. Cicero wears an air of philosophic calm.

A common slave—an ordinary slave—one well-known to Cicero. 'The wonderful character of the portent is increased by the fact that it was manifested by an ordinary slave, not a mysterious stranger, but a man whom Cicero himself happened to know by sight. It has been suggested that Shakespeare meant by common 'slave' a public slave attending at one of the public offices, whom Cicero as a public man would know well by sight. This is, however, an un-

necessary divergence from the meaning indicated by Plutarch's words: "a slave of the soldiers, that did cast a marvellous burning flame out of his hand insomuch as they that saw it thought he had been burnt; but when the fire was out, it was found he had no hurt."'

Left hand—This minute detail adds to the verisimilitude of Casca's narration. Another such touch is in the next line where an exact number of torches—twenty—is mentioned.

Page 30. *Not sensible of fire*—feeling no heat, hardly affected by fire. *Unscorch'd*—unburnt. *Besides*—further. *Ha'*—**Note**. Casca's excitement is indicated not only by the naked sword which he had forgotten to return to the scabbard, but also by the contraction of "have" into *ha'*. *I ha' not put my sword*—I have not sheated my sword since then.

Against the Capitol—near the Capitol. *Lion*—There were no lions in the Roman Capitol but lions were once kept in the Tower of London. Shakespeare might have thought that the Capitol of Rome was the equivalent of the Tower of London and therefore lions were kept there. But we have no historical authority for this. *Glaz'd*—stared, some editors read 'glared' others suggest 'gazed.' The meaning in all the three cases is very nearly the same. 'Glaze' is still used in the sense of 'stare' in provincial dialects. *Glared upon*—glassily gazed upon me. *Went surly by*—showing contemptuous anger he went by me.

Annoying—injuring; molesting. *Annoying is harming*—this is the literal meaning of the word, with the root idea rather of inflicting hurt upon *Cf*.

> But can my air of life continue long
> When all my senses are *annoyed* with stench?
> (*Ed. II. Marlowe*).

Drawn upon a heap—huddled into a crowd. *Ghastly women*—haggard women, their faces were terror-stricken.

Transformed with their fear—changed out of recognition on account of their fear, they were terror-struck. *Men all in fire*—men completely enveloped in flames. *Bird of night*—the screech owl, the owl was always considered a bird

of ill-omen among the Romans. *Even at noon-day*—in broad daylight.

And yesterday......shrieking—It is seldom that owls are seen in the day time. The appearance of one therefore in broad daylight must have struck Casca as especially ominous. *Prodigies*—omens, portents, something indicative of a future event. *Conjointly meet*—occurring together, simultaneously. *Let not men say etc.*—Let not men suggest physical explanations and say such and such are their reasons. *There*—*i.e.*, such and such are their reasons or causes. *Portentous*—things of evil omen, of the nature of a portent, solemn. *Climate*—'region'—the original meaning. *Point upon*—point towards, refer to.

When these prodigies......upon. **Expl**. Casca's line of argument is this. If one or two spernatural events or protents had appeared men might have suggested physical explanations for them and said that such and such are their causes, but so many of them occurring simultaneously must point towards one some terrible thing about to happen to the country towards which they are directed.

Strange-disposed time—strangely disposed, of an extraordinary nature. **Note**. Craik remarks : " We should now have to use the adverb in this kind of combination. If we still say *strange-shaped*, it is because there we seem to have a substantive (Noun) for the adjective to qualify, just as we have in *high-minded, strong-minded, able-bodied*, and other similar forms. In other cases, again, it is the adjective, and not the adverb that enters into the composition of the verb, thus we say *strange-looking, mad-looking, heavy-looking etc.*, because the verb is *to look strange*, etc., not *to look strangely* (which has quite another meaning)" *Disposed*—arranged.

Construe—interpret. *After their fashion*—according to their personal idea. Every man may put interpretations of his own upon things. *Clean from*—quite away from or contrary to. *Clean from.........themselves*—people may draw conclusions which are totally at variance with the truth.

Indeed, it is.........themselves. **Expl**. While admitting that the times are most unaccountable Cicero says that it is

quite possible that people, interpreting these phenomena in their own way, may find their conclusions totally at variance with the truth. In the words of Dowden, Cicero's spirit is insulated by a thin, non-conducting web of scepticism and intellectuality from the electric atmosphere of the time. The strange portents and the fearfulness of the stormy night leave him absolutely unmoved.

He doth—he is coming to the Capitol tomorrow. *Send word to you*—inform you. *This disturbed......walk in*—this perturbed atmosphere is not safe for pedestrians. This is certainly not a night to be out-of-doors on. *Cf. Lear*—' A naughty night to swim in.'

Casca, by your voice—you are Casca ; I know you by your voice. **Note**. Cassius meets Casca at a most opportune moment. Casca has been moved by the disturbances in nature and feels sure that " they are portentous things unto the climate that they point upon." Cassius now comes upon the scene, feeling the wildness of the night as in perfect harmony with his own spirit ; he has been walking about with his bosom bared, presenting his breast in ' the aim and very flash ' of lightning. This confidence he communicates to Casca and tells him the fearfulness of the night is nothing compared to the tyranny and fearfulness of a man who is no stronger than either of them in physical courage or personal action, but who is grown fearful and prodigious like that wild night. The name of Cæsar is then mentioned, Casca sees the point of the argument of Cassius and at once agrees to join the conspiracy against Cæsar.

Your ear is good—you have good hearing for you have recognised me by my voice. *What night is this ?—i.e.* What a night is this ? **Note**. The omission of the article is frequent in Shakespeare in exclamation of astonishment, *Cf.*

> ' *What thing* is it that I never
> Did see man die ! [*Cymbeline*, IV, iv, 35.

A very pleasing night to honest men—Those who have clear consciences need have no fear of such a night as this.

"Cassius" answer means that honest men *i.e.*, men of right principles, patriotic men, will like such a night for it suits their own turbulent feelings, and portends some change in human affairs. The senatorial party called itself the party of the 'good' (*boni*)." *Who ever knew the heavens menace so ?*—Who can recall such a terrible convulsion of nature ? Have the heavens ever before been known to be so threatening ? *Menace*—threaten.

Page 32. *Those that......fault*. **Expl.** In answer to Casca's question, if ever such a convulsion of nature took place before, Cassius answers no, his reason being that the world was never before so wicked. He argues that 'when things on earth or so very evil, elemental strife has been observed to be the frequent accompaniment.' *For my part*—so far as I am concerned. *Submitting me*—exposing myself. *Unto the perilous night*—I have put myself at the mercy of the dangers of the stormy night. *Unbraced*—*i.e.*, with his doublet untied in front. North translated Plutarch's words for costume into their English equivalents and the Elizabethan actors as a rule wore Elizabethan dress. *Have bared.........thunderstone*—have stood directly in the way of the lightning with my breast uncovered. *Bar'd*—exposed. *Thunderstone*—the lightning flash was supposed to be accompanied literally by the fall of a thunderbolt. *Cross*—forked, zigzag ; lightning is called 'blue' because it is accompanied by a lurid flame. It is very dangerous. *Seem'd to open............heaven*—seemed to shoot through the sky in forked tongues thus rending it into many parts. *In the aim and very flash of it*—directly in the way of its flashes.

For my part, I have... ..it. **Expl**. (**Important**). To Cassius the extraordinary conditions of the stormy night are of interest just so far as he sees his way to making use of them for the end he holds steadily and unceasingly in view ; otherwise he is not affected by them in any way. Declaring himself an honest person, he says he has nothing to be afraid of, for those who have clear consciences need have no fear of anything. To prove that his honesty has rendered him immune from the dangers of the night he

says that he had been walking up and down the streets and did not try in any way to avoid the dangers of the night; he undid his coat and did not hesitate to expose his breast to the thunderbolt and even stood directly in the way of the lightning as it flashed across the sky.

Wherefore—why. *Tempt the heavens*—provoke the wrath of gods. *It is the part of men*—men ought, it is their duty. *By tokens*—by tangible things, *e.g.*, thunderbolt lightning etc. *Heralds*—forerunners or messengers of their wrath. *Astonish*—strike dumb with terror.

It is the part......us. **Expl.** Casca thinks that it is irreverent on Cassius to walk about with his bosom bared thus putting himself at the mercy of wrath of gods. He thinks that it is the duty of men to conduct themselves in pious fear and trembling when such terrible messengers as lightning and thunderbolt are sent by the almighty gods to warn mankind.

You are dull—you are slow of understanding. *Sparks of life*—liveliness of spirit. *That should......Roman*—that every Roman should possess. *Want*—lack. *Or else...not*—or if you have them, you do not make use of them. *Gaze*—look vacantly. *Put on fear etc.*—show signs of fear to throw yourself into a state of wonder. *Cast yourself into wonder*—look wonder-struck. *To see*—at seeing.

Impatience of the heavens—at these strange manifestations. Impatience of the heavens at the acts of men. **Note**. According to Cassius the gods are angry and have sent these manifestations of their wrath because they can no longer bear with men's sins. *Strange*—unusual. *All these fires*—the fires referred to in lines 10 and 15 'a tempest dropping fire' and the left hand of the common slave 'which did flame and burn.' *Gliding ghosts*—Ghosts that move about quietly and noiselessly. *From quality and kind*—*i.e.*, change from their ordinary disposition and nature. *Why birds and beasts...quality*—why birds and beasts act contrary to their natural disposition. *Kind*—nature.

Why old fools and children calculate. **Expl. (Important).** The Arden edition of *Julius Cæsar* reads. "*Why old men,*

fools and children calculate.' If we have this reading the meaning is that not only aged and wise people can prophecy but the prodigies are so aweful and alarming that even fools and children have acquired prophetic power. But if we have the former reading *i.e.,* '*Why old men fool and children calculate*' the meaning would be : Inspite of the fact that we associate wisdom with ripe age, old men think and act foolishly, while children who are expected to be foolish show wisdom beyond their years. Thus 'old' is the subject and 'fools' predicate.

Note. The construction of the whole passage is loose. This looseness, I think, adds to the force of the passage and shows that Cassius is carried away by the vehemence of his thoughts and forgets to attend to the construction of his sentence. Such breaks of construction are common and natural in excited conversation.

Calculate—forecast men's future by astronomical calculations (such forecasts were called in astrology 'horoscopes'), or simply 'prognosticate.'

But if you would.........state. **Expl.** Inspite of the bad grammar of the passage the meaning is clear : If you give a little thought to the real cause of all these things—why such fire descends, why these disembodied spirits are seen gliding about the streets, why birds and animals act contrary to their natural dispositions, why the aged act like children, while children show wisdom beyond their years, why all these show deviations from the ordinary laws that regulate their being—you will easily see that the gods have caused these deviations in order that they may inspire men with awe and serve as portents of some coming disaster.

Change from their ordinance—change from that for which they were intended by nature. *Ordinance*—means established order. *Preformed faculties*—the powers with which they were originally endowed by nature : original qualities. *Monstrous quality*—unnatural abnormal qualities ; unnatural condition of things. *Infused them*—put into them, instilled into them, inspired them with. *These spirits*—these impulses or tendencies, these motions. *To make them instruments... warning*—through them to caution and warn us.

Unto some monstrous state—into an unnatural state of affairs. "*Monstrous*—is repeated from 68 to make the correspondence between the sign and the thing signified."

Why all these things change state. **Expl**. Cassius believes in striking when the iron is hot. He loses not a single opportunity of serving his own ends. Everything he construes after his own fashion and interprets them in a way to promote the cause at which he has set his heart. All things seem to have changed from their usual course ; in other words, they are abnormal. Why ? The answer of Cassius is, that they are meant to serve as a warning against an abnormal condition of affairs in Rome. The present state of Rome, implies Cassius, is unnatural for it is ruled by one man. The signs are 'monstrous' because the state of Rome is 'monstrous.'

Now could I, etc. Having thus prepared Casca Cassius now comes to the point and drives it home. *Name to thee a man*—Cassius is clever enough not to mention Cæsar. He arouses the curiosity of Casca and gives him enough suggestions so that he cannot go wrong in deciding upon the person meant.

Most like the dreadful night—That man (meaning, Cæsar) resembles this nights. *That thunders etc.*—Cassius means that Cæsar thunders, lightens, and opens graves like this dreadful night and roars like the lion. 'Thunders' and 'roars' expresses the awe inspired by his voice 'lightens' expresses the brightness of his glory indicated in line 110 (Arden edition). **Note**. Shorn of metaphor the passage means that Cæsar is a man who endeavours by his acts to inspire men with fear, who is proud, haughty and overbearing.

And roars as doth the lion in the Capitol—The lion referred to is the one that Casca had met. Cæsar roars in the Capitol like a lion, so that he allows nobody else to speak. In other words he is overbearing. 'He is hyperbolically described as opening graves, because his name was so great that it might almost call up spirits from the lower world.

A man............action—a man who after all has done no more than you or I. *Me*=' *than* is used as a preposition,

as is often in Elizabethan English. *Prodigious*—portentous in the power which he has engrossed in himself, and which indicates some evil about to fall upon the state.' *Eruptions*—outbreaks of nature. *Fearful*—inspiring fear.

Page 34. *'Tis Cæsar ....Cassius*—Casca has not been slow in understanding the allusion of Cassius. *Let it be who it is*—Cassius will not even yet name Cæsar. It does not matter who he is, says Cassius, for the important point is that such a man exists. Craik remarks that Cassius in his present mood, is above that subterfuge. While he abstains from pronouncing the name, he will not allow it to be supposed that there is any doubt about the actual existence of the man he has been describing.

For Romans now ..... ancestors—the people of Rome still resemble their forefathers in possessing muscles and limbs. *Thews*—muscles, implying physical strength. *But woe the while*—alas for the present time! Woe to the time! It is an imprecation upon the time. *Cf.* "Alas the day. *Our father's minds are dead*—Although we have muscles and limbs like our ancesors we have not inherited their independent spirit. *And we governed......spirits*—we have become weak and effeminate. *With* is used instead of *by*.

Our yoke and sufferance—our slavery and the slavishness with which we bear it. *Sufferance*—patience endurance. Cassius implies that they have readily submitted to oppression; and in so doing they have shown themselves to be weak and cowardly. *Establish Cæsar as king*—invest Cæsar with the regal power. *Establish*—appoint by decree of the Senate.

And he shall wear his crown......Italy. **Expl**. Casca has heard that Cæsar is to be king over the whole empire except Italy itself. **Note 1**. "Plutarch refers to a prophecy that the Parthians could be conquered only by a king; and, therefore, as Cæsar was about to set out on his campaign against them, the Senators were agreeable to his being king outside the frontiers of Italy." **Note 2**. "According to Plutarch Decius Brutus told Cæsar on the day of the assassination that the Senate were ready to proclaim him king of all the provinces of the empire of Rome out of Italy.

and that he should wear his diadem in all other places both by sea and land, in like manner, when Queen Victoria was proclaimed Empress of India, it was provided that she should not assume her new title of Empress in England."

I know where I then—If Cæsar becomes king I knew what use then to make of this dagger. In the next line Cassius make it clear that he will kill himself if Cæsar became king. *Will deliver i.e.,*—by suicide. *Cassius Cassius*—Cassius will commit suicide and thus free himself from oppression. *Therein*—in this way *i.e.*, by giving them the power to kill themselves. *Therein ye gods strong*—since a man can destroy himself by committing suicide he has within him the power to free himself from oppression and thus frustrate the designs of the most wicked tyrant. *Weak*—physically or politically. *Strong*—morally. *Your tyrants do defeat*—a tyrant cannot be cruel to a stone or a dead person If the object of his oppression kills himself, the plans of the oppressor are naturally defeated. *Nor stony towers—spirit*—there is nothing strong enough to keep a determined spirit in confinement, neither towers of stones, nor walls constructed of hammered brass, nor fetid dungeons, nor iron fetters. Compare with this the famous lines of Lovelace.

> Stone walls do not a prison make.
> Nor iron bars a cage.

Can be retentive to—Can hold back *Cf. retentive memory*—a memory that can hold back what has been imparted to. *The strength of spirit*—a strong spirit, says Cassius, can not be imprisoned by anyone, for it can always escape all sorts of confinments by destroying the body which envelopes it. *Worldly bars*—the impediments of life ; 'the various oppressions and sufferings to which one is subject. *Being weary*—when it is weary. *Never lacks......dismiss itself*—can always destroy itself by committing suicide. *Dismiss itself*—*i.e.*, life. *Know all the world beside*—let every one else also know this. I would have everyone else know. *Know* is imperative, *That part...pleasure*—that it is within my power at any time to free myself from the oppression under which I live. *Shake off*—cast off, throw off. *At pleasure*—whenever I want to do so.

I know where I will......pleasure. **Expl. (Important).** Cassius represents himself, in this speech, as a prisoner who is tired of the various oppressions and sufferings that he has to undergo and feels that if he cannot end them he must end himself by suicide. The oppressor will naturally feel defeated in his designs when he finds that the object of his tyranny has escaped him. Suicide thus becomes a powerful weapon in the hands of the oppressed who through physically or politically weak becomes morally strong and gains the upper hand over the oppressor by circumventing his plans. Such man with such a determined spirit can never be slave. Cassius would have the whole world know this fact that suicide can help every man to free himself from the oppression under which he lives.

Note 1. "If a little bombastic, this speech has the ring of genuine feeling in it. Cassius is not merely stirred by envy. The student should note passages bringing out this side of Cassius' character. In the very next speech it is envy that predominates again."

Note 2. "Suicide under certain conditions was considered not only justifiable but praiseworthy by Stoics. They greatly respected Cato who killed himself at Utica after the battle of Thapsus rather than submit to Cæsar (April 46 B.C.). Shakespeare often contemplates the question of suicide as an escape from the ills of life. *Cf.* the famous speech of Hamlet, "To be or not to be."

So can I—Casca has been stirred into expression of patriotic feelings. He can also release himself from captivity by committing suicide. *Bondman*—serf, slave. *In his own hand bears*—has it in his own power. *To cancel his capacity*—to obtain his release. *So every......capacity*—to obtain power to set himself free. There is a play on the word 'bondman' which is treated as if the first part of the compound *i.e.*, 'bond' meant a legal document, so that bondman would be (1) a slave who is bound to his master and (2) a man who is under a bond or written obligation that may be cancelled. *And why should Cæsar be a tyrant then?* Cassius no longer minces matters. He states the problem in unmistakeable terms. Even though it is in

their power to cancel their captivity why is it that they are slaves? Why does Cæsar so tyrannise over them? The answer to this question is contained in the rest of the speech of Cassius. *Poor man*—Cassius pities Cæsar.

I know he would......sheep. **Expl.** Cassius does not blame Cæsar for being a tyrant, but the people of Rome who are such a poor spiritless lot. Cassius has already expressed this idea in conversation with Brutus when he said :

> The fault, dear Brutus, is not in stars,
> But in ourselves that we are underlings.
> (I, ii, 141-2).

Sheep—*i.e.*, only fit to follow the shepherd, not able to look after themselves. *Were no lion*—'were' is sbjunctive; here we have a survival of the older use of the subjunctive in a conditional apodosis. *Hinds*—deer. As in *Romeo and Juliet* the word has a contemptuous implication of a 'servant,' a 'menial,' a mere 'boor' who cannot see his own good. Two meanings and Cassius intends both (1) Bondman servants (2) deer, such as a lion would catch and devour. *Those that will haste straws*—people who wish to make a big fire quickly, always begin with rubbish, such a straw.

What trash is Rome .....Cæsar—What a poor lot the Romans must be, when such a worthless man as Cæsar uses them as the base material upon which he may build up his fame and glory. Romans must be utterly worthless stuff if they serve no better purpose than to assist in the personal glorification of such a man as Cæsar. *Trash*—branches, leaves and other rubbish—hence, worthless stuff.

Page 36. *Offal*—"chips and shaving which fall off when wood is cut and can be conveniently used to light a fire." *Base matter*—worthless stuff. *Illuminate*—illumine. *So vile a thing*—so useless, worthless stuff as Cæsar.

But, O grief......led me? **Expl**. But where is my grief for Rome leading me? Cassius means to imply that his grief for Rome has led him to say more than he should.

I perhaps......bondman. **Expl**. It may be that I am speaking to one who has no objection to be slave. Addressing Casca, Cassius says that perhaps he is a willing slave of

Cæsar. Cassius says this to arouse Casca to a definite commitment of his views on the point.

Then I know my answer must be made—If you are a willing slave of Cæsar, then I know I shall have to answer for what I have said. I have been indiscreet in my remarks and you will probably convey them to Cæsar and I shall have to pay the penalty of them.

Note. Informations and persecutions for treasonable language can develop into one of the most unpleasant futures of despotism, *e.g.*, in the latter Roman Empire.

I am arm'd—I am quite prepared to meet such a contingency. If Cæsar is to take revenge on me I know how to escape it—by commiting suicide. *Indifferent*—*i.e.*, make no difference to him. *And dangers......indifferent*—I do not care for dangers. *You speak to Casca*—You are talking to Casca who may be completely depended upon to keep your secrets. *Fleering*—grinning : 'Fleer' always refers to malicious amusement.

Note. Casca means that though he has a taste for cynical description he can keep his mouth shut. *Fleering tell-tale*—one who gives out the secrets of his friends with a smile on his face; one who has no qualms of conscience in betraying his friends. *Hold* *i.e.*, give me your hand.

Hold, my hand—Some editors omit the comma after 'hold' so as to make 'hold' govern 'hand.' The expression is elliptical—"Hold, I give you my hand upon it" *i.e.*, 'Stop, here I offer you my hand-clasp as a pledge of my good faith.'

Factious—*i.e.*, form a 'party'. The words now is used in a bad sense. *Redress*—remedy. *Griefs*—causes of griefs. *And I will set .....furthest*—I will do as much as any one else for the furtherance of such an object.

Be factious......furthest. **Expl**. Casca asks Cassius to form a party to work for the redress of all grievances and promises to go with him as far as any one. *Factious* does not bear the sense of 'loving party strife' but means 'active' 'industrious.'

There's a bargain made—Cassius is in a hurry to clinch the matter. He grasps Casca's hand and Casca has joined the list of the conspirators. *Mov'd*—persuaded; aroused, stirred. *Undergo*—undertake. *Enterpise*—a dangerous and difficult task.

Honourable—dangerous—honourably dangerous, the first adjective qualifying the second. This is one of Shakespeare's frequent coinage. The same practice is found in Spencer, Keats, Tennyson and other great poets, but they are very common in early Elizabethan plays. *Of honourable—dangerous consequence*—the result of this enterprise would be honourable though it would also involve some dangers. *They stay for me*—they are waiting for me. *By this*—by this time. *Stay for*—await.

Pompeys Porch—A theatre in Rome near the Campus Martins built by Pompey in 55 B. C. In one of the porches about it there was a statue of Pompey erected by the people. It was here that the senate met, and where Cæsar was murdered. 'The theatre and curia of Pompey were in Campus Martins and it was here, according to Plutarch, that the senate met and Cæsar was assassinated, but Shakepeare transfers the scene of assaissnation to the Capitol and makes Pompey's theratre the place where the conspirators met."—(*Wright.*)

There is no stir—there is no movement of people. *Or walking*—*i.e.*, there are no people walking about the streets. " There is no walking" would mean in modern English one cannot walk.

Complexion of the element etc.—the aspect of the sky is in appearance etc. In Elizabethan English *complexion* had not its modern restricted sense—the colour of human face. In those days it meant 'the external appearance' of anything. *Favour*—appearance. The word is used here with reference to *complexion.*

And the complexion......terrible—the dreadfulness of the weather with its accompaniment of fire and blood accords well with that of the work we have set ourselves to perform. **Note.** "The comparison is between the bloody nature of

the work the conspirators had in hand and the fiery exhalations in the sky."

Stand close—conceal yourself. *A while*—for a while. *I do know him by his gait*—Cassius again shows the keenness of ear that he exhibited when he recognized Casca by his voice. *Cinna*—he was one of the earliest conspirators to join with Cassius in his plot against Cæsar's life. He was so hated by the people that in their frenzy they slew Cinna, the poet, just because he bore the same name. *Haste*—hasten. *Where*—whither. *To find out you*—the verb 'find' and the adverb 'out' are looked upon as forming a single word and the pronoun is transposed. *Cf*. And leave out thee—(*R. III*) or

Up from my cabin,
My sea-gown scarf'd about me, in the dark,
Groped I to *find out them*.—(*Hamlet*).

Metellus Cimber. Another conspirator who pleads with Cæsar in the most humble and sycophantic terms 'for the repeal of his banish'd brother.' In history his true name is Lucius Tillius Cimber; but Shakespeare is following Plutarch when he calls him Metellus. After the assassination he went to his province of Bithynia and raised a fleet, with which he rendered service to Cassius and Brutus.

One incorporate to our attempt—one who has joined us in our undertakings; for the past tense 'incorporate' on the Latin model. *Cf*. 'designate' situate. *Incoporate*—closely united, as if forming part of the body of our design. Shakespeare uses the word both as an adjective and as a participle. Thus in *Coriolanus* the belly address the members:—

'True is it, my incorporate friends, quoth he'

Stayed for—awaited. Are not the conspirators awaiting my arrival?

Page 38. *I am glad on't*. **Expl**. Cinna feels pleased to know that Casca belongs to the conspirators.

There's two or three......sights—some very strange phenomena have been witnessed by two or three of us. A singular verb preceding a plural subject is not uncommon in Shakespeare, especially in such phrases.

Am I not stay'd for?—**Expl.** Cassius is impatient to know if the conspirators have all assembled. He "has no more time to waste on prodigies and protents; they have been useful to him, but have now served their purpose".

O Cassius.........party. **Expl.** Shakespeare lays stress on the fact that Brutus was felt by all to be necessary to the success of the conspiracy. Cinna begs Cassius to do all he can to persuade Brutus to become one of them.

Be you content—Cassius asks Cinna to set his mind at rest for he has already thought about and arranged for what he asks.

Take this paper—Cassius is now executing the plan of which he told us in his soliloquy at the end of the second scene.

Look—see, take good care. *In the praetors' chair*—Brutus was praetor of the city, praetor urbanus. Plutarch tells us: "His tribunal or chair, where he gave audience during the time he was praetor, was full of such bills which said 'Brutus, thou art asleep and art not Brutus indeed." *Where Brutus may but find them*—where Brutus only can find them. "Only taking care to place it so that Brutus may be sure to find it" (*Craik*).

Set this up with wax upon old Brutus' statue—fix this bill with wax on the statue of old Brutus. *Set this up*—fix it, fasten it. *Old Brutus*—Lucius Junius Brutus who expelled the Tarquins from Rome when 'he was called a king'. *All this done*—when this has all been done.

Repair—go. *Shall find us*—'Will' with second and third person implies merely futurity, 'shall' suggests some sort of *necessity* or compulsion. *Is*—'is' is singular while the subject—Decius Brutus and Trebonius—is plural. Shakespeare often has a singular verb with plural subject when the verb precedes the subject.

Decius Brutus—was surnamed Albinus. He was one of the most dangerous conspirators, for Caesar, as we read in Plutarch, put such confidence in him 'that in his last will and testament he had appointed him to be his next heir after Octavius.' By his adroit flattery he prevailed upon

Cæsar to attend the Senate when Calpurnia's persuasions and his own fears would otherwise have kept him away. In History after the death of Cæsar he went to his province, Cisalpine Gaul, which he refused to surrender to Antony, who had obtained it from the people. In B.C. 43 he was betrayed by Camillus, a Gaulish chief, and was put to death by Antony. *Trebonius*—was one of the conspirators. In Plutarch, in the life of Brutus, he plays the part which Shakespeare (and Plutarch in Cæsar's life) has assigned to Decius Brutus. "Trebonius on the other side, drew Antonius aside, as he came into the house where the Senate sat, and held him with a long talk without". Artemidorus would have warned Cæsar 'to trust not Trebonius.' In History he played rather a prominent part in the last days of the republic. He was one of Cæsar's legates in Gaul, became successively praetor, propraetor, and consul, and after the death of Cæsar pro-consul in the province of Asia. In B.C. 43 he was surprised by Dolabella in the town of Smyrna and slain in his bed.

All but Metellus Cimber—everybody is there except Metellus Cimber. *Hie*—hasten away ; hurry off. *Bestow*—place ; dispose of. *As you bade me*—as you have directed me. *That done*—when that is done, when you have disposed of the papers as I have directed you. *Repair*—come.

Will yet ere day......house—we will call on Brutus before it gets light. *Ere day*—before day break. *Three parts*—three quarters ; as the phrase expresses a single amount it has the singular verb. *Three parts of him......already*—already is he more than half inclined to join us.

And the man entire......own—and very little more persuasion is now needed in order to make him wholly one of us. We have only to meet him once more and talk a little to him and we shall have made a complete conquest of him. *Upon the next encounter*—when we meet again. *Yields him* surrenders himself to us. 'Him' is reflexive. *He sits high in people's hearts*—he is popular among all classes : he commands respect and esteem among the people.

And that which......us—and that what might be considered wrong on our part.

His countenance—approval. *Alchemy*—the word is from the same root as *chemistry*, 'al' being the Arabic article, which appears in other words, *e.g.*, apricot and alkali. Alchemy in practice meant the art of turning common metals into gold by chemical changes. *Like richest alchemy*—just as an alchemist can turn base metals into gold. Similarly our conspiracy will look most honourable and praiseworthy in the eyes of the people if we have Brutus as one of the conspirators. *To virtue and worthiness*—to something praiseworthy and honourable.

O he sits high in all......worthiness. **Expl. (Important).** With all his cynical depreciation of others, Casca in this speech bears unqualified testimony to the greatness of Brutus. He is very highly esteemed by the people and he is felt by all the conspirators to be necessary to the success of the conspiracy. Just as base metals can be transmuted into gold by the alchemist, similarly Brutus's co-operation in and his support of the conspiracy will make it appear a noble act of liberation in the eyes of the people.

His worth—his value to us. *Him and his worth......conceited*—you are right in saying that he is indispensable to us, we cannot do without him ; you are quite right as to the importance of having him on our side. *Well-conceited*—well judged ; you have estimated very accurately. '*To conceit*' is another form of our still familar *Conceive*. And the noun *Conceit* which survives with a limited meaning (the conception by a man of himself, which is so apt to be one of over-estimation) is also frequent in Shakespeare, with the sense, nearly, of what we now call *conception* in general." (*Craik*).

It is after midnight—it is past twelve o'clock. *Ere day*—before it is daylight. *Him i.e.*, Brutus. *Be sure of him*—make sure of him, bind him fast to our cause ; will secure his co-operation.

ACT II

Scene I

1. SUMMARY OF THE SCENE

No oath is taken. Since the last scene Cassius has arranged that various papers are conveyed to Brutus, as coming from various persons, and all pointing to the same end, *viz.*, that he should arise and deliver Rome from the tyranny of Cæsar. Brutus suspecting nothing of the trick of which he is victim gradually convinces himself that duty demands the sacrifice of all other considerations and at last resolves to do all he can for the release of Rome from subjugation to Cæsar. As soon as his mind is made up Cassius along with the other conspirators makes his appearance. Brutus meets them all in his garden where he has been walking in deep thought not having been able to go to sleep. They are all introduced to Brutus. Then Cassius proposes that they should all take an oath of secrecy. To Brutus, such a proposal is not at all acceptable. With his ideas of honour and the nobility of the cause to which he is devoted, an oath, as security for good faith, is a thing to be scorned. According to him the cause itself should be enough spur to them to conduct themselves with honour and honesty. If they are Romans worthy of the name oaths should not be necessary for them. It is only people whose honesty is doubtful or whose cause is bad who need an oath to bind themselves. Cassius agrees and no oath is taken.

The proposal to kill Antony is turned down. The second proposal of Cassius is also turned down. He suggests that Antony be killed along with Cæsar, but Brutus overrules him by saying that Antony could not do them any harm after the death of Cæsar; he compares him to Cæsar's limb and argues that the limb is absolutely useless when the head is off. He does not want to shed a single drop of blood unnecessarily and convinces himself by arguments which are really sophistry that even by killing Cæsar he will not be a murderer, for he is standing up against the

spirit of Cæsar and in the spirit of men there is no blood. Cassius again yields and Antony is allowed to survive Cæsar and avenge his murder.

The scene with Portia. Everything being decided the conspirators take leave of Brutus. It is now nearly morning. Not finding her husband in the bed Portia comes forth into the garden to question him as to his being abroad at such an hour and as to the pre-occupation of manner which he has lately shown. She demands to be told everything by virtue of her position as a wife. To prove that she is not unworthy to share his secret she says that once she gave herself a voluntary wound in the thigh and bore the pain of it with Stoic firmness. She is Cato's daughter and Brutus's wife, and being so fathered and husbanded she feels sure that she is capable of keeping Brutus's secret. Brutus promises to share his secret with her. At this moment, Ligarius, a would-be conspirator comes to see Brutus and Portia has to retire within.

II. HISTORICAL BASIS OF THE SCENE

In this scene Shakespeare had drawn upon Plutarch for the following facts :—

(*i*) The debate over the question of oath.
(*ii*) The question of the death of Antony.
(*iii*) The relations between Brutus and Portia.
(*iv*) The meeting with Ligarius.

The following are the extracts :—

(*i*) **The question of the oath.** "Furthermore, the only name and great calling of Brutus did bring on the most of them to give consent to this conspiracy : who having never taken oaths together, nor taken or given any caution or assurance, nor binding themselves one to another by religious oaths, they all kept the matter so secret to themselves and could so cunningly handle it, that notwithstanding the gods did reveal it by manifest signs and tokens from above, and by predictions of sacrifices, yet all this would not be believed."—*Life of Brutus.*

(*ii*) **The question of the death of Antony**. "All the conspirators...thought it good to kill Antonius...But Brutus would not agree to it. For, for that he said it was not honest : secondly, because he told them there was hope for change in him. For he did not mistrust but that Antonius being a noble-minded and courageous man, (when he should know that Cæsar was dead), would willingly help his country to recover her liberty, having then an example unto him to follow their courage and virtue. So Brutus by this means saved Antonius' life who at that present time disguised himself and stole away: but Brutus and his consorts, having their swords bloody in their hands, went straight to the Capitol, persuading the Romans as they went to take their liberty again."—*Life ofBrutus*.

(*ii*) **Relations between Brutus and Portia**—" Perceiving her husband was marvellously out of quiet, and that he could take no rest, even in her greatest pain of all she spake in this sort unto him : 'I being, O Brutus,' said she, 'the daughter of Cato, was married unto thee ; not to be thy bed-fellow and companion in bed and at board only, like a harlot, but to be partaker also with thee of thy good and evil fortune. Now for thyself, I can find no cause of fault in the touching our match : but for my part, how may I shew my duty towards thee and how much would I do for thy sake, if I cannot constantly bear a secret, mischance or grief with thee, which requireth secrecy and fidelity ? I confess that a woman's wit commonly is too weak to keep a secret safely : but yet, Brutus, good education and the company of virtuous men have some power to reform the defect of nature. And for myself, I have this benefit moreover, that I am the daughter of Cato and wife of Brutus. This notwithstanding, I did not trust to any of these things before, until that now I have found by experience that no pain or grief whatsoever can overwhelm me.

" With those words she shewed him her wound on her thigh and told him what she had done to prove herself. Brutus was amazed to hear what she said unto him, and lifting up his hands to heaven, he besought the gods to

give him the grace he might bring his enterprise to so good pass, that he might be found a husband worthy of so noble a wife as Portia: so he then did comfort her the best he could."—*Life of Brutus.*

(*iv*) **The meeting with Ligarius**—"Now amongst Pompey's friends, there was one called Caius Ligarius, who had been accused unto Cæsar for taking part with Pompey, and Cæsar discharged him. But Ligarius thanked not Cæsar so much for his discharge, as he was offended with him for that he was brought in danger by his tyrannical power; and therefore in his heart he was always his mortal enemy, and was besides very familiar with Brutus, who went to see him being sick in his bed, and said unto him: Ligarius, in what a time art thou sick?' Ligarius rising up in his bed, and taking him by the right hand, said unto him: 'Brutus' said he, 'if thou hast any great enterprise in hand worthy of thyself, I am whole."—*Life of Brutus.*

III. DEVIATIONS FROM PLUTARCH.

There are no particular deviations from Plutarch in this scene. Not only all the facts are taken from him, but often words and phrases are also his, Shakespeare only versifying them and transmuting dross into pure gold by the alchemy of his touch.

IV. EXPLANATORY AND CRITICAL COMMENTS ON THE SCENE

The character of Brutus in its strength as well as in its weakness is brought not in this scene. His strength is seen in the councils where every point is decided as he dictates. Even Cassius is swept along the current of Brutus's irresistible influence; and has to yield to his inferior judgment. He does not allow an oath of secrecy to be taken, nor does he consent to the murder of Antony along with Cæsar. In both these cases we find that he was wrong and Cassius was right.

The weakness of his character is shown in the soliloquy of Brutus at the beginning of the scene. His arguments for

the murder of Cæsar are hardly sound and we find that he is drawn into the conspiracy by a clever appeal to his self-esteem not to call it vanity. Public opinion expects the deed from a man of his patriotism and ancestry. At the same time, as a humane man Brutus is really afraid that absolute power might make Cæsar cruel, and he is also sincerely anxious to put public duty before personal feelings—and herein lies the strength of his character.

The scene between him and Portia shows the nobility of character of them both. Their relations are ideal. "Portia is a woman with as high a spirit as Lady Macbeth, and she can inflict a wound on herself to prove her courage and her right to share her husband's secrets. But she lacks the physical nerve of Lady Macbeth, her agitation on the morning of the assassination threatens to betray the conspirators, and when these have to flee from Rome the suspense is too much for her and she commits suicide. Brutus knew his wife better than she knew herself, and was right in seeking to withhold the fatal confidence, yet he allowed to himself to be persuaded ; no man would be so swayed by a tender woman unless he had a tender spirit of his own. In all these ways we may trace an extreme gentleness in Brutus.

From the dramatic point of view the scene shows Shakespeare's skill in marking and dividing the time in a well-defined way at moments of great excitement. "All through this Act the time is marked from hour to hour. Brutus is already awake. Shortly after midnight, and in the early hours of the morning the conspirators come to him. Time goes slowly with them, for even before three on the fifteenth of March they are looking for the sunrise, and towards four they feel the daylight come upon them. The interview with Portia falls about the hours of five and six, and Ligarius must come about seven. The conspirators go to Cæsar's house at eight and the soothsayer is in the streets waiting for Cæsar at nine. This clear marking of the time is intended to heighten the interest of the spectacle, and all the preliminaries of the conspiracy are crowded into one night, with little attention to historical probability.

Casca apparently does not join till the night before, nor is Cassius fully sure of Brutus. A few hours before the deed important questions like that of breaking with Cicero or killing Antony are discussed. Ligarius does not know the plot till Brutus has started for Cæsar's house. For the trivial details of ordinary life there is no time or place. Portia had reason to be anxious for Brutus's health, for he stayed six hours in his orchard and went out without food."

V. NOTES, EXPLANATIONS AND REFERENCES

Page 40. *Orchard*—garden as commonly used in Shakespeare. To-day the word means a fruit garden only. *What ho!*—an Elizabethan exclamation to arouse attention. Note the broken line as Brutus pauses to listen. *Progress of the stars*—As the earth revolves on its axis, the heavens appear to revolve around the pole-star. A man who knew the positions of the constellations could therefore tell the time.

Note 1. It was a stormy night and clouds hid the stars. Brutus could not, therefore, tell how near daylight it was.

Note 2. Even today we can tell the time by the position of certain constellations in the sky. *Give guess*—conjecture; make a guess in modern English.

How near to day—how near it is to day time. *I would ......soundly*. **Expl**. Brutus envies his boy, Lucius, the sound sleep which he enjoys. The mind of Brutus has, obviously, been troubled and he has not been able to get any sleep, and wishes he could be reproached for sleeping so soundly as his boy Lucius.

When, Lucius, when—When is an exclamation of impatience. *Awake I say*—Lucius, I call you again. How long am I to wait for you? *Taper*—candle. *Study*—study-room. *Give me*—put for me, get me. *Here*—*i.e.*, in the orchard. *His death*—*i.e.*, the death of Cæsar. *It must be*—the freedom of Rome. *For my part*—so far as I am concerned. *It must be by his death*—the freedom of Rome can only be obtained by killing Cæsar. **Note**. Brutus has not yet committed himself to the conspiracy. He is still debating the point within himself and this soliloquy shows using most fallacious arguments to convince himself of the utter necessity of the murder of Cæsar if Rome is to have freedom.

No personal cause—no private grief. *Spur at him*—hate him, oppose him. *But for the general*—for public reasons; for the sake of the general public. *I know no personal.... general*. **Expl**. The sentence gives the motives of Brutus for joining the conspiracy. He is quite sincere in what he says, for he had, really, no private grief against Cæsar. On the other hand he had great reasons to be grateful to Cæsar, who had spared his life after Pharasalia and appointed him Governor of Cisalpine in Gaul in B.C. 46 and City Praetor in B.C. 44. But Brutus placed the cause of the general public before every thing else; and since it appeared to him that the liberty of the people of Rome would be jeopardized if Cæsar became a king. Brutus decided that Cæsar must be removed out of the way.

He would be crown'd—Cæsar is desirous of being crowned. He wants to become king. *How that might...question*—The point that Brutus has to consider is what influence Cæsar's being crowned will have upon him.

It is the bright day...adder—The snake comes out of the hole when the sun is shining. 'Brings forth' may mean 'hatches,' for the warmth of the sun helps to hatch an egg. The line of Brutus's argument is this: Just as a bright day brings forth the snake from a harmless egg, similarly the coronation of Cæsar will make him a dangerous enemy of the Roman republic. Brutus knows that the senate have decided to offer Cæsar a crown, and he argues that though so far he has acted wisely and with judgment, when he becomes a king he will turn a despot and ride rough-shod over the liberties of the people of Rome; therefore he must be killed. **Note**. It is obvious from this soliloquy that Brutus is really afraid that absolute power might make Cæsar cruel, and he is also sincerely anxious to put public duty before personal feelings.

That craves wary walking—that makes it necessary for one to walk carefully. The fact that snakes are about compels us to guide our steps with care. *Crown him?*—suppose we crown him. *That*—suppose that he is crowned: " The words are said slowly with a pause between the two clauses indicating Brurus's deliberation over the matter.

And then, I grant, we put a sting in him. **Expl.** As soon as we make him king we give him the power to do us great harm if he be so inclined. "Brutus talks as if the practically absolute power that Cæsar already possessed could do any harm unless he had the title of king." In this connection Plutarch remarks: "What is singular enough, while the Romans endured everything that regal power could impose, they dreaded the name of king as destructive of their liberty."

At his will—at his sweet pleasure. According to Brutus the crown will be to Cæsar what the sting is to the adder—a source of danger to the state. *Do danger*—do mischief. *Dis-joins*—dissociates, separates, divorces.

Remorse—mercy, tenderness of heart. Today the word means compunction or penitence for past conduct. *The abuse of greatness......power.* **Expl.** Brutus means that greatness becomes a source of wrong, only when power is exercised without feeling for others. In itself power is not dangerous; but if a man makes use of it for his own selfish ends without regard for the desires of others it becomes dangerous. As soon as Cæsar is sure of his regal power, argues Brutus, he is bound to misuse and tyrannise people.

To speak truth of Cæsar—to speak the truth about Cæsar, to do justice to Cæsar. *Affections*—passions. In Shakespeare's time the word was used in a wider sense than it is now, and meant feelings, as opposed to reason. *Swayed*—governed him.

And, to speak truth......reason. **Expl.** Brutus cannot remember a single occasion on which Cæsar's passions influenced him more than his reason; in other words, in the past, Cæsar was always guided by reason, so that so far Brutus cannot find any cause for quarrel with him.

'Tis a common proof—It is proved every day; it is a matter of everyday occurrence. *Lowliness*—humility. *Young ambition*—this young, ambitious man. *Ladder*—means of advancement. *Attains*—reaches. *Upmost round*—the topmost rung of the ladder. *Turns his back*—looks down upon.

Page. 42. *Looks in the clouds*—aims very high. *The base degree*—the lower steps of the ladder, the humble means,

"The lower steps of the ladder. *Les bas degres* (from the Latin *gradus*) of the French. The epithet *base*, however, must be understood to express something of contempt, as well as to designate the position of the steps" (*Craik*) *Degrees*—a step in an ascent or descent; one of a flight of steps, a step or rung of a ladder." *So Cæsar may*—Cæsar is also likely to do the same.

Quarrel—ground or principle of opposition; the cause of the complaint against Cæsar. The word did not then have its modern meaning. *Lest he may*—if he should. *Prevent*—anticipate beforehand. That is the usual Elizabethan meaning of the word. *Will bear no colour*—will not provide enough reason. '*Colour*' in the sense of specious pretence, appearance of right,' is very frequent in Shakespeare, and the figure, in *bear colour* is that of a surface which will not take the colour which it is sought to put upon it. So. *Colour*=pretext.

Since the quarrel............is—since what he gives us no fair pretext for attacking him; since Cæsar's character being what it is, gives us at present no cause for complaint against him. *Fashion it thus*—put it in this way, argue it in this way. **Note**. The reason or ground of the quarrel is now stated logically in the form of a hypothesis.

That what he is, augmented—that if his present power is increased *i.e.*, (by kingship). *Extremities*—we should use extremes in modern English. *Would run to extremities*—He would commit various acts of tyranny; he will abuse this power in such and such way. *These and these extremities*—certain extremities that he has in mind but he does not mention. *Think him*—regard him. *Serpent's egg*—a potential source of danger.

Hatched—when hatched, *As his kind*—as its natuse is; 'his' used instead of 'its'. *Grow mischievous*—become a source of danger. *Kill him in the shell*—nip him in the bud. The idea is that Cæsar is to be killed before he is crowned king, and his, supposed power for mischief is developed.

It must be by his death...shall. **Expl. (V. Impt.)** This soliloquy is very important in so far as it gives an insight into the character of Brutus and tells us the exact

reason that led him to join the conspiracy against Cæsar. Shakespeare represents' Brutus as admitting to himself that Cæsar has done no wrong : he slays him for what he might do. Brutus knows that the man whom he is going to slay is guiltless ; consciously he sacrifices justice and friendship, convincing himself of the righteousness of his action by ana rgument that is altogether fallacious. This was a fatal error and is sufficient source for the tragedy.

The main point of his argument is this ; Rome must be free and this freedom can be achieved only by the murder of Cæsar. Brutus admits that he has no personal grudge against Cæsar, but the public good, says Brutus, compels him to kill Cæsar. In what way is Cæsar a source of danger to public good ? Cæsar wants to be king and when he is crowned he shall wield great power by which he could easily do us wrong. The evil side of a high position is seen when a man becomes blind to the rights and feelings of the fellow-men in his desire for greater power. But this is all what Cæsar may become. In the past, Brutus admits, that Cæsar was never carried away by his passions, he was always reasonable. But, he argues, that all ambitious men at first affect to be humble till they have secured their position. Then they throw off their mock humility and conduct themselves with the greatest pride and arrogance. Cæsar, he thinks, will very probably do the same, and decides that he should not be given the chance. Finding no pretext for a quarrel with him as he is Brutus argues in this way : that if he had greater power, he would commit various acts of tyranny, therefore he must be destroyed while he remains harmless.

Note 1. It is obvious that "the who e argument is faulty, for already Cæsar was king in all but name, for more than a century Rome had been under the rule of single men from time to time ; liberty in the old sense was long since dead ; the republic was only a pretence, from ; conditions had altered and the old form of government was now impossible. But Brutus and the conspirators still clung to the old theory, and shut their eyes to facts."

Note 2. Coleridge remarks on this soliloquy of Brutus: "Surely nothing can seem more discordant with our historical preconceptions of Brutus or more lowering to the intellect of the Stoico-Platonic tyrannicide, than the tenets here attributed to him, the stern Roman Republican, namely that he would have no objection to a king or to Cæsar, a monarch in Rome, would Cæsar but be as good a monarch as he now seems disposed to be."

Note 3. The whole speech is a "series of stories of abstract principles about ambition, and power, and reason and affection."

Note 4. "The strain of casuistry and false reasoning used in the speech is very remarkable. Upon the supposal that Shakespeare meant Brutus for a wise and good man, the speech seems to me utterly unintelligible. But the poet, I think, must have regarded him simply as a well-meaning, but conceited and shallow idealist, and such men are always cheating and puffing themselves with the thinnest of sophisms; feeding on air, and conceiting themselves inspired; or as Gibbon puts it, mistaking the giddiness of the head for the illumination of the spirit."

Closet—study; private room, as in III. ii. 128. *Flint*—Before the invention of matches flint was used to produce fire. Lucius looked for the flint in order to kindle the taper.

I am sure it did......bed. **Expl.** As already hinted there is an interval of a month between the first and second Act and in the meanwhile the plan which Cassius formed at the end of the second Scene of the first Act has been executed *i.e.*, letters written in various handwritings have been thrown into Brutus's study and as we shall soon find they are all meant to arouse the republican spirit of Brutus against the alleged tyranny of Cæsar. **Note.** It should be noted here that for dramatic purposes Shakespeare crowds the events of months into a few days.

Get you......day. **Expl.** This considerateness for his servant, Lucius, is in strong contrast with the harshness of Roman masters towards their slaves. This is an exquisite touch that lends softness and beauty to the character of

Brutus. His relations with Lucius rise to womanly tenderness at the end when, noticing how the boy, wearied out and fallen aslep, is lying in a position to injure his instrument, he rises and disengages it without waking him.

Is not......of much. **Expl.** It is obvious that a month has passed since the opening of the play. The first Scene was on the day of the feast of Lupercalia—*i.e.*, the 15th of February. This scene takes place on the Ides of March *i.e.*, the 15th of March. But this scene occurs at the early hours of the same day as the last scene *i.e.*, third scene of the first Act. It is evident from I. iii. 163 that it was past midnight on the Ides of March when Cassius met Casca. Thus we find, there is, what has been called the Double Time Scheme—*i.e.*, on the one hand we are given the impression of rapidity of events which excite and grip our imagination, on the other hand, Shakespeare here and there hints at the passage of actual or historical time. But one is not allowed to obtrude itself upon the other. **Note.** The Folios have 'first' instead of 'Ides'. This may have been a printer's error, or Shakespeare may have written it by a slip, as Plutarch speaks of a meeting of the Senate on the first of March.

Calendar—" So called from 'the Kalends,' the first day of the month. The Roman year was so divided into months that every two years an extra month had to be inserted. The 'pontifices' or priests, settled in February the number of days to be inserted ; hence considerable uncertainty as to the exact date on the part of private persons. Julius Cæsar introduced the modern calendar in 45 B.C." *Bring me word* —come and tell me. *The exhalations*—the meteors ; the shoothing stars. *Whizzing*—shooting. *By them*—by the help of the light of the shooting stars that flash across the sky.

Brutus......redress. **Expl.** One of these letters contains an appeal to Brutus to rouse himself from his sleep, recognise his own worth and do something to put an end to the intolerable state of affairs in Rome. *Thou sleep'st*—you are inactive and lethargic. *See thyself*—recognise your own worth ; see yourself as others see you. Realize that you

are a great republican and therefore it is you who must strike a blow in order to preserve it and end the tyranny that is threatening to destroy it.

Instigations—incitements. *Have been often dropped*—thrown in my way, thrown in my window. **Note.** This is another device to give an impression of longer time. Such letters have been very frequently thrown at his window so that some time must have passed since Cassius first sounded Brutus on the subject of the conspiracy against Cæsar. There are other devices too which thus indicate flight of time.

Piece it out—make up what is wanting, make sense of it by filling up what is left out.

Cf. Richard II, V. i. 91:

> Twice for one step I'll groan, the way being short,
> And *piece* the way *out* with a heavy heart.

Shall Rome stand......awe—Are the Roman people to groan under the tyranny of one man. *What, Rome?* 'what' expresses surprise and anger that Rome should be so slavish and submissive—Rome, with which Brutus always associated the name of republicanism.

Ancestors—The reference is to Lucius Brutus. He roused the Romans to expel the Tarquin kings and abolish the kingship, and become the first consul in Rome. He loved his country better than his children, and put to death two of his sons, who had attempted to restore the Tarquins. The Brutus of the play claimed descent from a third son. **Note.** "The plural may be justified on the supposition that several members of the Burtus family took part in the expulsion of the Tarquins. *Brutus was a plebeian, and not descended from the patrician family to which the old Brutus belonged.* The common name, however, naturally made people believe that the latter was descended from the earlier Brutus, and expect that he would emulate the glory of his supposed ancestor. To give credit to this belief, a third son was invented for the old Brutus in addition to the two sons whom he executed in their youth."

Tarquin—(*Tarquinius Superbus*) the last of the legendary kings of Rome. He figures prominently in Shakespeare's poem, *The Rape of Lucrece*.

Page 44. *Speak, strike redress*—The letter here urges Brutus to action. There is dramatic irony in the word '*Redress*' for the murder of Cæsar, far from destroying monarchy strengthened it. *I make thee promise*—I make this promise to you.

Redress—dramatic irony, because the murder of Cæsar was entirely insufficient. *If the redress will follow*—If it is possible to remedy these abuses. *The full petition*—everything that you ask of me. *At the hands of Brutus*—from Brutus.

Brutus here makes a solemn promise to Rome to do all he can to free it from the tyranny of Cæsar.

March is wasted fifteen days—fourteen days of March are gone : tomorrow will be the 15th of March. The Romans in counting reckoned in both the day from which the reckoning started and that on which it ended. Whether Shakespeare knew this or not, as it was now the fifteenth of March, there seems insufficient reason for changing the reading to fourteen days.

'Tis good—Brutus is glad to hear the next day is the 1st of March. Obviously he is thinking of the warning of the soothsayer. *Whet*—urge, incite, stir up. *Since Cassius... slept*—again indicates the flight of time. *I have not slept*—The broken line indicates that Brutus is thinking. *Acting*—execution, carrying out, accomplishment. *Dreadful thing e.g.*—the murder of Cæsar. *The first instance*—the first impluse or prompting. *Interim*—interval. *Phantasma*—hallucination, a vision, a nightmare.

Genius and the mortal instrument—The Genius is the spirit which from outside governs the destiny of a man. The 'mortal instruments' are the natural impulses and desires which are related to the will. The phrase is most easily understood if we consider the state of mind of Brutus ; he feels an outside force drawing him to a deed against which his natural instincts revolt. Later Cæsar appears as his "evil genius".

"The general meaning of the passage is that the mind takes council with the active organs by help of which the deed is to be accomplished." **Note**. "There was and old idea that each man is influenced in his actions and thoughts on this earth by that immortal part of him which is not confined to this earth or bound in the body. This is the part he is aware of in dreams, and dimly recognises when 'something' (which he realises is part of himself and yet not part of himself, and he calls this his 'conscience') tells him to do what he does not want to do. 'He' is the 'mortal instrument' or agent; that 'something' is the 'genius'. Philosophy spoke of this as the rational soul; theology as the "angel" of a man; common talk termed it the 'genius' and since this 'something' that speaks within 'us' sometimes prompts to bad as well as good deeds, men believed in a bad as well as good 'genius'.

"Brutus believes that his 'genius' in this case is the 'good genius' and wishes him to murder Cæsar; the 'mortal instrument', the bodily man, which must carry out the suggestion of the spiritual 'genius' hesitates; the human reason suggests caution, pity, a thousand natural arguments against the course proposed; the state of man, the commonwealth of his mind, suffers the nature of an insurrection *i.e.*, the point of actual revolt against the suggestion of the 'spirit' or 'genius' is almost reached. This insurrection continues till the acting of the dreadful thing: then there is peace until Brutus discovers that he has made a mistake; and finds that it was not his good genius but his evil genius that gave the order!"

The nature of an insurrection—something like a revolution. *Between the active......insurrection*. **Expl. (V. Impt.)** Brutus has now made up his mind to kill Cæsar but find that the interval between the first suggestion to the mind of a horrible deed and the actual doing of it, appears like a nightmare or a horrible dream. He feels that some outside force that governs his destiny is drawing him towards the deed while his natural instincts revolt against it and the whole of his state, the commonwealth of his mind, resembles a miniature kingdom suffering from the effects of a rebellion.

Note. The comparison of man's soul to a state comes originally from Plato: man is *microcosm* (little world) as compared with the *macrocosm* (great world) of the universe.

Note 2. The sense of these lines is found in Addison's *Cato* (I. iii.) :—

'O think what anxious moments pass between
The birth of plots and their last fatal periods.
Oh! 'tis a dreadful interval of time.
Fill'd up with horror all and big with death.

Note 3. In this passage, Shakespeare has a fine description of the unsettled state of the mind when the *will* is hestiating about the perpetration of a great crime, and when the *passions* are threatening to overpower, and eventually do overpower, the reason and the conscience."

Note 4. Wright takes 'genius' to mean the reasonable soul and 'mortal instruments' to mean 'the bodily powers' and quotes from an article in the *Edinburgh Review* to support his interpretation: "In medieval theology, indeed the rational soul is an angel, the lowest in the hierarchy for being clothed for a time in the perishing vesture of the body. But it is not necessarily an angel of light. It may be a good or evil genius, a guardian angel or a fallen spirit ......But whatever its nature rules, guards, keeps and controls the man, wielding the lower powers as instruments to its own issues."

Your brother Cassius—Cassius was the brother-in-law of Brutus, for he had married Junia, the sister of Brutus. *Moe*—more. In Elizabethan English '*Mo*' or '*Moe*' was used for 'more in number' and '*More*' for larger. *Moe* is derived from A.S. *ma* originally and adverbial form and *more* from A.S. *mara*, meaning greater. Now the word '*more*' does duty for both words.

Their hats. Ancient Romans wore sometimes a felt hat (*petasus*) the brim of which could be pulled down. But it is obvious that the actors of Shakespeare's plays wore Elizabethan dress and Shakespeare is more like thinking of the hats of his own day. Romans of the upper class generally did not wear any hats at all. *Buried*—covered. *Cloaks*—again an Elizabethan dress. The Romans wore togas with a portion of which sometime they covered their heads.

That—so that. *By no means may I discover*—I cannot by any means find out. *May*—can. *Discover*—recognise, identify. *Favour*—appearance; countenance. *Faction*—group or party, as *factions* (I. iii. 128).

They are the faction—they are the conspirators. *Sham'st thou*—are you ashamed. *Dangerous brow*—your face that reflects the dangerous plans that are in your minds. *When evils are most free*—when people under the cover of darkness do all sorts of crimes and mischief.

O Conspiracy! sham'st thou.........free. **Expl.** The lines show that Brutus had an instinctive hatred towards conspiracy. How repugnant a thing is conspiracy is felt by Brutus when he realizes that though all dangerous characters are most free from shame and restraint in the darkness of the night, the conspirators even then feel too ashamed to show their faces and have hidden them in their cloaks and pulled their hats round their ears.

Cavern—abyss. *To mark*—to conceal, to hide. *Monstrous visage*—dreadful appearance; ugly face, face that is no longer that of a human being, but has been transformed into one of a monster by the hideous thoughts that are within. *Seek none*—Do not try to find out a cavern deep enough, for there is none.

Page 46. *Hide it in smiles and affability*—have pleasant manners and smile at everybody and thus conceal your horrible thoughts and evil designs from others. *If thou path etc.*—if you go your way wearing your natural appearance. Only here Shakespeare uses *path* as verb. *Thy native semblance*—your natural appearance, in your true colours.

Erebus—Originally it meant the god of darkness, son of Chaos and brother of Night according to Greek mythology. Now it refers to the place where this god rules. 'Of the five divisions of Hades, Erebus was probably the third. Shakespeare, however, seems to identify it with Tartarus, the lowest deep of the infernal world, the horrible pit where Dante locates Brutus and Cassius, along with Judas Iscariot.

Dim—dark. *To hide thee from prevention*—to save from detection, to conceal you so that your evil plans may not be discovered. *Prevention*—*i.e.*, detection, by being forestalled or anticipated.

Seek none, conspiracy...prevention. **Expl**. Brutus asks the conspirators not to seek any disguises for they are useless. The only way they can escape detection is to smile at every body and be courteous. Other disguises are useless for so long as they walk about wearing their natural appearance no place would be able to conceal their evil designs from others—not even Erebus, the lowest deep of the infernal world. A false genial exterior only can hide the hideousness and monstrosity of conspiracy; nothing else, not even hell can hide it. **Note.** Weak men sin by hiding from themselves what it is they do; Brutus is fully alive to the foulness of conspiracy at the moment at which he is conspiring.

I think we are...rest—I think we are rude in thus interrupting your night's rest. *Do we trouble you?*—Are we intruding? *I have been up this hour*—I have already been up over an hour. *Awake all night*—I have not at all slept to-night. *Know I these*—Do I know these people who are with you? **Note**. The other conspirators still have their hats pulled round their ears and their faces buried in their cloaks. The fact that Brutus could not sleep that night and was out of his bed walking up and down in his garden show the agitated state of his mind.

No man here but honours you—there is not one who has not the highest esteem for you. *But*—that does not honour you. *That opinion*—the opinion which others hold of you. *And every one doth wish...you*—They are all unanimous in wishing that you thought as well of yourself as your fellow citizens think of you.

Note 1. In *Plutarch* Cassius says to Brutus: "Be thou well assured that at thy hands they especially require as a debt due to them, the taking away of the tyranny, being fully bent to suffer any extremity for thy sake, so that thou wilt show thyself to be the man thou art taken for and that they hope thou art."

Note 2. Cassius is at the old game again—flattering Brutus and appealing to him as the only republican who can drive out tyranny. *Watchful cares*—worry or anxiety that keeps you awake. *What watchful...night ?* **Expl.** Brutus wants to know what it is that has kept them all from sleep that night. *Shall* I *entreat a word*—May I speak to you in private for a moment ? *Shall*—may.

Here lies the east etc.—**Expl.** While Brutus and Cassius discuss some important detail about the conspiracy the other conspirators casually talk about the dawn and the exact place where the sun will rise. Such trivial conversation is often indulged in by men at moments of extreme anxiety to relieve their nerves which have been very high strung. Dramatically it serves two points : (1) to fill the interval while Brutus and Cassius whisper apart. (2) to relieve the minds of the conspirators as well as the audience from the strain that has been on them.

Note 1. Stafford Brooke says about this passage that " the presentation to the eye of the whole scene is rendered more vivid by the little dialogue (while Brutus and Cassius talk apart) of Casca and Cinna about the part of the heaven where the sun arises. They talk of where the east is, while they wait to arrange how the foremost man of all the world is to die. This is Shakespeare's way, as it is the way of human life, of mingling the common with the uncommon, the great with the small, the deeds which shake the world with a brawl at an inn in Eastcheap."

Doth not...here ?—That is, where we shall see the dawn breaking. *No*—Casca is very blunt in his reply. *It doth*—the sun will rise there (Cinna points with his sword). *Yon grey lines*—those dim streaks of light in the East.

Fret—variegate, streak ; the idea conveyed is the ' breaking of the edges of the clouds with light.' According to Ruskin *Fret* here means all manner of things, primarily the ripping of clouds, or sea or wind ; secondly the breaking it asunder for light to come through.

Messengers of day—indicate the approach of dawn. *You shall...deceiv'd*—I can convince you that both of you are

wrong. *Shall confess*—will have to confess. *Deceiv'd*—wrong. *As*—where. *Growing on the south*—verging towards; the sun was then south of the equator. *Which*—the place of the sun's rising. *Weighing*—if we take, consider or take into account. If you weigh and consider how young the year is. As it was almost the equinox, Casca's calculations are not very accurate. Sunrise would be very nearly due east. *The youthful season of the year*—the sun rises more to the south in spring than in summer. *Presents his fire*—shows his fiery orb above the horizon. *High east*—full or due east.

Here, as I point my sword...here. **Expl**. Casca tries to offer conclusive arguments on the point. He suggests that since it is spring-time the sun should rise farther to south than the direction pointed by Cinna. With his sword he shows the direction that he considers to be the correct and says that in about two months' time, however, the sun will rise exactly in the east, that is, a little farther north than it did then.

Note. Wright says about this passage: "It is worth remarking that the Tower which would be the building in London most resembling the Capitol to Shakespeare's mind, was as nearly as possible due east of the Globe Theatre on Bankside. There is no reason to suppose that he troubled himself about the relative positions of Brutus's house and the Capitol even if the site of the former were known."

Page 48. *Give me your...one*—Brutus and Cassius have had their private talk and now Brutus clasps each of the conspirators by the hand, as a token of the fact that he is one of them. *Let us swear our resolution*—Cassius suggests the taking of an oath of honesty and secrecy. It shows the practical politician that he is.

No, not an oath etc. **Expl**. (**Important**). This speech brings out the character of Brutus, his idealism and impractical and impracticable nature. He has a high sense of honour and this high tone he carries into the darkest scenes of the play. The use of criminal means has usually an

intoxicating effect upon the mortal sense, and suggests to those once committed to it that it is useless to haggle over the amount of the crime until the end be obtained. Brutus resists this intoxication, setting his face against the proposal to have an oath to bind themselves to the execution of their design. Brutus scorns such a proposal. To him with his ideas of the cause to which they are devoting themselves an oath, as security for good faith, is a thing to be looked down upon. That cause is spur enough to prick them to redress; their promise given is, to Romans worthy of the name, an all-sufficient bond. Oath may be necessary for priests and cowards and other feeble persons where the cause is bad and for those who undertake it with doubtful honesty. The mere thought that an oath should be necessary to men of their mettle bending themselves to such an enterprise, is a stain that Brutus will not suffer for a moment.

Note. The speech is the invention of Shakespeare. In Plutarch there is only a passing remark that the conspirators took no oaths; he does not say that Brutus dissuaded them from doing so. Shakespeare is obviously idealizing the character of his hero for dramatic reasons mentioned in the Introduction.

If not—The sentence changes from negative "if these be not enough" to the affirmative "if these be motives weak." Such confusions of construction are quite common in Shakespeare and always give some indication into the mind of the speaker. In this particular instance it expresses the agitation and excitement in the mind of Brutus. *The face of men*—the trouble which we see in men's faces; the sense of danger and anxiety which we can read on the faces of men. **Note.** The phrase can also mean "public opinion" to which Brutus is so fattly sensitive.

The sufferance of our souls—the torture that our souls are undergoing. The reference is to the mental suffering that tyranny brings on those who have to submit to it patiently. *The time's abuse*—the wrong done by the age. *If these be motives weak*—if these are not sufficient motives to incite us to action and bind us to secrecy. *Break off*

betimes give up the undertaking at once. *And every man... bed*—And each men get back home to his bed again to enjoy idle repose. *Hence*—so go. *Idle bed*—bed suitable for idlers. *High-sighted tyranny*—tyrånny that looks or aspires high. **Note**. This picture of tyranny secretly striking down its victim is the creation of Brutus's own mind, and has nothing to do with Cæsar and the facts. *Range on*—have free scope.

Till each man drop by lottery—Till one by one they all fall a prey to the tyranny of Cæsar. "Brutus supposes that Cæsar will renew the proscriptions, and that all the nobles will be put to death one after another, whenever they happen to offend the monarch or become objects of suspicion to him." *By lottery*—as if by a game of chance, a tyrant's caprice being a mere matter of chance. "Brutus seems to have in mind the capriciousness of a high-looking and heaven daring oriental tyranny, where men's lives hung upon the nod and whim of a tyrant, as on the hazards of lottery."

These—*i.e.*, the motives enumerated above. *Bear fire enough*—have in them enough incitement. *To kindle cowards*—to make cowards brave and rouse their dead spirits. *To steel with valour*—to strengthen with courage. *The melting spirits of women*—Shakespeare is obviously thinking of the process of turning iron into steel. *Spur*—incitement. The figure is borrowed from horsemanship. *But our own cause*—except the justice of our own cause. *Prick*—spur. *Prick......redress*—urge us to right the wrong done to us.

No, not an oath......redress. **Expl**. Brutus objects to the proposal of Cassius that all the conspirators should bind themselves by oath to the execution of their design. He does not think that it is necessary, for, he argues that the misery written on the faces of his fellow-citizens, the fears in their own minds and the evils of the times are sufficient motives to bind them—and if they are not, Brutus advises that they should give up their project and each man get back to his bed again, and let the tyrannous oppression of Cæsar continue until, one by one, it is each man's lot to fall. But Brutus hopes that the motives

mentioned by him are sufficiently strong to make cowards brave and inspire even weak women with courage and therefore concludes that nothing else is necessary to urge them to the completion of the work they have undertaken than the justice of their own cause.

What other bond than ....palter. **Expl**. Brutus asks if they need anything else to bind them than the fact that they are citizens of Rome, who, their word having been given will neither draw back nor betray their companions. *Secret Romans*—Romans pledged to secrecy. *Spoke the word*—given their promise. *Palter*—shuffle ; shift.

Honesty to honesty engaged—pledge of honour which binds one honourable man to another. *That this shall be*—either we shall accomplish our purpose ; *Or we will fall for it*—or lose our lives in the attempt.

What other oath........for it. **Expl.** Brutus does not think that any other assurance is necessary than that they all, being honourable men, have determined either to achieve what they have planned or lay down their lives in the attempt.

Swear priests and cowards—(1) Either 'swear' can be taken as second person imperative of a transitive verb ; in which case the meaning would be : Administer oaths to priests and cowards, (2) or 'Swear' can be taken as the third person plural of an intransitive verb which would give us the meaning : Priests and cowards and crafty people indulge in oaths and not free and honourable Romans. **Note.** Priests being unable to fight and to marry were regarded as less than men. "In Elizabethan England the 'priest' was unpopular, for the word meant to them a 'priest' of the Church of Rome, the authority of which had been renounced by Henry VIII. The people believed that the priests were plotting constantly to recover their power and regarded them as shifting, unreliable and treasonable.

Cautelous—crafty, deceitful. Cautious to a degree approaching treachery. "The transition from caution to suspicion, and from suspicion to craft and deceit is not very abrupt." (*Wright*)

Carrions—worthless men, literally "carcases." *Suffering souls*—souls that endure much with patience. *That welcome wrongs*—those who have not the spirit to stand up against wrongs.

Unto bad causes swear......doubt—those people may swear whose cause is unjust and whom good faith may be doubted. *Stain*—sully ; put a blemish on.

The even virtue—the unspotted virtue ; virtue that is perfect, which is without a blemish. *Insuppressive*—not to be suppressed ; insuppressible. Adjectives in *ive* with a passive sense are common in Shakespeare. *Cf.* "Unexpressive she" in *As You Like It* (III. ii. 10) where it is used for 'inexpressible.' *Mettle*—energy, zeal, enthusiasm.

To think—by thinking. *Our cause or our performance... ...oath.* **Expl.** Brutus explains that an oath will not make their cause better nor help them to carry out their resolve.

When every drop......him. **Expl.** Brutus concludes his arguments against the administration of an oath by saying no man is worthy to be called a Citizen of Rome who attempts to break his plighted word in the slightest particular. *When every drop etc.*—When each separate drop of blood is guilty of an act that proves its base origin. This childish violent statement is part of the Stoic manner.

Nobly bears—is ennobled by bearing. *Several*—separate. *Bastardy*—proves him to be of a bastard origin than a Roman.

That hath pass'd him—that he has made.

Swear priests and cowards.........from him. **Expl. (Important.)** Shakespeare loses no opportunity in giving Brutus the credit of being actuated by the highest motives. His high sense of honour is well brought out in this speech and we are assured that Brutus is himself convinced of the righteousness of his cause. His motives appear to be most unselfish, and it is to satisfy his own idea of justice that he takes part in the conspiracy. In forbidding the oath pro posed by Cassius he argues that oaths should be administered to priests and cowards and deceitful men, and to those who are aged, weak and contemptible, and those who have

not the spirit to stand up for their own right, and to those whose cause is unjust and whose good faith you may have cause to doubt. But Brutus appeals to the other conspirators not to sully the righteousness of their cause or weaken their indomitable resolution by suggesting that the justice of their cause or the manner in which they execute their design requires the support of an oath, since, he argues, no true Roman citizen will ever break the smallest part of a promise that he has made. **Note.** "Here is apparent the weakness of Brutus in having associated with minds so much beneath his own, and this weakness soon shows itself in his objections to admit the superior council of Cassius. Brutus will not take Cicero into his counsels. Nor will he go all lengths with his confederates, but insists on sparing Antony, and by so doing ruins his cause. As it is, the catastrophe grows out of the failings of Brutus, which though they 'leaned to virtue's side,' were still failings, and fatal both to his friends and his country."

Page 50. *But what of Cicero? Shall we sound him?* Cassius suggests including Cicero among the conspirators and asks Brutus's opinion in the matter.

I think......us—I think he will probably lend us great support. *Let us not leave him out*—Casca also favours the inclusion of Cicero. But as soon as Brutus objects to it he agrees with Brutus and says in 1. 153: "Indeed he is not fit." *No, by no means*—he must not be left out on any account. *His silver hair*—Cicero was then 62. There is play on the words *silver, purchase, buy.* 'Silver' suggests 'purchase' and 'buy.'

Will purchase us a good opinion—Metellus argues in favour of including Cicero among the conspirators by saying that his advanced years will carry weight with the people, and tend to bring them over to their side. **Note.** It was for this reason that Cassius lured Brutus into the conspiracy. *And buy men's......deeds*—will bring us the support of the people.

His judgment ruled our hands—People will say that he was the chief mover and his mature judgment guided us. *Our youths gravity*—Our youth and rashness will not be so

noticed in the presence of his age and seriousness. *Not whit*—not at all. *Gravity i.e.*, the dignity of old age. *Youths*—"The plural of the abstract term is here used because the youth of many men is spoken of." *O! name him not*—Oh, don't mention his name. *Break with him*—communicate the plot to him.

Note. It has been remarked, not without reason, that the self-opinionativeness of Brutus prevented him from availing himself of the wisdom of others, Cicero is kept out of the conspiracy for fear he might take the lead, while Cassius is lectured like a school-boy and his opinion disregarded in every case. And in every case it is Brutus who is wrong and Cassius who is right. In the matters of the oath and sparing Antony Brutus justifies his opinions by philosophical commonplaces.

For he will......begin—Cicero is here represented to be self-conceited. In Plutarch he is rejected as a confederate because 'they were afraid that he being a coward by nature, and age also having increased his fear, he would quite turn and alter all their purpose and quench the beat of their enterprise (the which specially required hot and earnest execution), seeking by persuasion to bring all things to such safety as there should be no peril.'

Then leave him out—Cassius has not sufficient stamina to stand up for his own better suggestion. *Indeed he is not fit*—Casca says ditto to Brutus just as he said ditto to Cassius before. He has no opinion of his own.

Shall no one else be touched ?—Shall we kill nobody else along with Cæsar ? Is Cæsar the only man against whom our enterprise is directed ? *Decius......of Cæsar*—Cassius, practical as usual, urges the direct advantage, of removing Antony. *Well urged*—a sound suggestion. Cassius thinks that Decius has brought up an important point to be considered. *It is not meet*—It is not proper. *So well belov'd of Cæsar*—who is such a favourite of Cæsar's.

Should outlive Cæsar—should survive Cæsar ; should escape the fate that we are going to deal out to Cæsar. *Find of him*—a common construction. *Shrewd contriver*—mischievous plotter. The word *shrewd* originally meant "cursed."

Contriver—*Cf. As You Like It*—1. i. 151 "a secret and villainous contriver against me". *His means*—his influence, resources. *Improve them*—exercise them, makes full use of them. *Annoy us*—injure us, hurt us. *Prevent*—forestall. *Fall together*—be killed together.

I think it is not .....together. **Expl.** The wiser opinion of Cassius suggests that Antony should be killed along with Cæsar if the conspiracy is to be a success. He urges that Antony is a great favourite of Cæsar, he is a mischievous plotter and his influence is great—all these factors may render him a source of danger to them all, and therefore he advises that Antony should share the same fate as Cæsar. **Note.** Cassius is right in this estimate of Brutus. The sequel shows that if he had had his own way the conspiracy would have been a complete success.

Our course will seem too bloody—Brutus disagrees with Cassius and thinks to kill Antony would be going too far. **Note.** With a foresight which subsequent events only too fully justify. Cassius proposes that Antony should be put to death with Cæsar but Brutus, with a quixotic disregard of consequences, and with the unpractical man's blindness to things under his nose, opposes the idea. Cassius yields in this as in other matters to Brutus's superior force of character, and in this as in other matters has to rue his yielding. The arguments of Cassius shows that he is a practical politician and looks to the direct advantages to be derived from removing Antony. Brutus is an idealist and his arguments are sentimental. He feels confident that not only "the motives of his fellow conspirators are as pure as his own but that their purity must be readily and proudly recognised. Cassius prefers a less hypothetical security.

Course—procedure ; action. *Will appear too bloody*—It shall appear that we are blood-thirsty. *To cut..... limbs*—to mutilate a man's body after killing him. *Head* here stands for Cæsar and *limbs* for Antony. It is certainly nothing but blood-thirstiness to mangle the limbs after the head has been cut off. *Hack*—mangle. *Wrath in death*—hating a person even after his death. It would appear

that the conspirators killed Caesar out of personal anger and hated him even after his death. *Envy*—malice ; hatred. *Our course......Cæsar*. **Expl**. Brutus reminds his fellow conspirators that Antony is only a limb of Cæsar and to kill him along with Cæsar would be like mutilating a man's body after killing him. He is afraid that the murder of Antony will create an impression among people that they killed Cæsar being prompted by personal anger and that even after his death they satisfied their hatred of him by mangling his limbs (in killing Antony).

Sacrificers—Brutus believes that he is not killing Cæsar but sacrificing at the altar of his country's freedom. *We stand up against*—our efforts are directed against. *Spirit of Cæsar*—the principles on which Cæsar acts ; the spirit of monarchy that he has brought into Rome. *And in the spirit ......blood*—and men's spirits are not composed of flesh and blood.

Page 52. *Come by*—get hold of. *Not dismember Caesar*—not shed his blood, do him no harm. *Cæsar must bleed for it*—Brutus admits with regret that it is not possible to kill the spirit of monarchy that Cæsar has introduced into Rome without killing Cæsar. So that Brutus has no quarrel against the person of Cæsar. He is up in arms against his principles. Cæsar is killed because his principle cannot be destroyed without dismembering Cæsar's body. So Brutus thought. But as the sequel shows it was exactly in killing the spirit of Cæsar that Brutus failed. Cæsars body was destroyed but his spirit lived stronger than ever and in the end brought death to all the conspirators.

Let's kill him boldly—let us kill him as a holy duty. *Not wrathfully*—not in a spirit of harted. *Carve him*—dress him up. **Note**. According to Madden there is in this psssage an allusion to the practice of hunters, with whom it was an article of faith that ' the carcase of the hart should not be thrown rudely to the hounds as the fox, the marten and the gray, but should be reverently disposed of." In the end Brutus's idea of killing Cæsar reverently and with dignified composure was not realized for Plutarch tells that Cæsar

was hackled and mangled among them, as a wild beast taken of hunters. The verb *carve* is opposed to *hew* in the next line. *As a dish*—as food. *Fit for gods*—acceptable to the gods.

Hew—mutilate, mangle. *Carcase*—a dead body, generally of an animal. *Fit for trounds*—to be thrown to dogs. *And gentle friends......bounds.* **Expl.** In this speech Brutus is advising against blood-thirstiness. They want to kill Cæsar, not out of any malice, but, says Brutus, as a holy duty. They must therefore act with boldness and not as if they sought merely to gratify their own passions. He asks them to kill him as if they were offering up a sacrifice, not as if they intended to throw his body to the dogs.

And let our hearts ....chide 'em. **Expl. (Impt.)** To drive home his point Brutus gives the instance of certain artful men who incite their servants to do deeds for which they afterwards pretend to chide them. Similarly, says Brutus, their wills should incite their bodily powers to kill Cæsar and then disown the deed. **Note**. *In history* there are two standing examples of such deeds, Elizabeth showed not only grief but indignation after the death of Mary, Queen of Scots, though she had herself directed the execution. The second example is that of Henry II who seemed to repent very much after the murder of Becket. *In Shakespeare too* we have two such deeds. In *Richard II* Bolingbroke incites Exton to murder the king and then disowns the deed. In *King John* King John chides Hubert for the supposed murder of Arthur although he had himself incited Hubert to commit the murder.

Subtle—artful. *Subtle masters do*—The standing example in English History is that of Henry II and Thomas Becket. *Stir up*—incite. *Their servants*—*i.e.*, bodily organs or powers. *To an act of rage*—to a dreadful deed.

After—afterwards. *Chide*—rebuke ; take to task. *This shall...necessary and not envious*—If we spare Antony we will make the populace believe that we were actuated not by jealousy but by patriotism. *Seem our purpose necessary*—dictated by necessity, it would appear that we killed Cæsar with great reluctance. *Not envious*—not out of malice.

Which so appearing.........eyes—being thus looked upon by the public. *Common eyes*—the eyes of the people. *Purgers*—those who purify the land of an evil.

We shall......murders. **Expl.** Brutus has extraordinary powers of self-deception. He is exalting conspiracy, now that he is conspirator himself, though only a short time ago he had called its 'brow' dangerous and its 'visage' monstrous. He thinks that people will regard the murder of Cæsar as a very necessary action for the freedom of Rome and calls them healers of the malady of the state and not butchers. *For*—as regards. *Think not of him*—Do not have any fear of him.

For he can......off—He will be as powerless as Cæsar's arm, once Cæsar is dead. **Note.** Filled with his own idealistic thoughts Brutus thinks that he has driven his point home if he can finish his speech with a fine epigram.

Ingrafted love—his love to Cæsar has become part of his nature, as the graft becomes part of the tree. **Note.** "Cassius is probably going to point that Antony's love for Cæsar will be a sufficient stimulus to rouse him to energetic action but Brutus will not let him finish his sentence."

Do not think of him—Do not worry about him ; there is no danger to be apprehended from him. Put him out of your thoughts. *If he love Cæsar......Cæsar.* **Expl.** Brutus explains that if Antony's love for Cæsar is so great, the most that he could do would be to become melancholy and take his own life.

To himself—concerns himself. *Take thought and die for Cæsar*—he would become melancholy and die of grief for Cæsar. "To take thought" is to grieve, as we say "take on" or "take it to heart." *And that were much he should*—But that would be too much for him to do. *Given to sports*—he is fond of sports. *Wildness*—fast life. *And that...... company.* **Expl.** "Brutus despises Antony as a mere lover of pleasure, incapable of serious action. Here he made a mistake which he discovered too late. Shakespeare knows that the man of pleasure need not be a man of pleasure only. He and his fellows who had such merry times at the "Mermaid" were good at other things beside jests. 'It is

pleasant, to play the fool sometimes', says Horace, the Roman poet, and some of the world's greatest workers have thought the same."

There is no fear in him—There is no cause of fear from him. *For he will hereafter*—He will soon get over Cæsar's death, and will probably joke about it like the rest of us **Note**. "Trebonius was a friend of Antony's. He therefore wishes to save his life, and is employed to keep him out of the way at the time of the assassination." The prophecy of Trebonius is fulfilled, but not in the way that he intended. No doubt Antonius afterwards laughed at the folly of the conspirators in sparing him, who was destined to be Cæsar's avenger."

Peace ! Count the clock—It is worth noting "how strongly Shakespeare marks the passage of time up to the moment of Cæsar's death ; night, dawn, eight o'clock, nine o'clock, that our suspense may be heightened and our interest kept upon the strain."

The clock hath stricken three—'Clock' is an anachronism. "The Romans had dials and water-clocks, but they did not have clocks that struck the hour. Shakespeare commits a further anachronism in the measurement of time. The Romans counted their hours from sunrise to sunset, each twelfth part of the interval being an hour. Therefore as the dawn was hardly discernible in line 101 at this point according to the Roman reckoning, the first hour can hardly have begun. It would appear from line 221 that the sun has not yet risen. Shakespeare evidently means three o'clock according to our reckoning." *'Tis time to part*—It is time we took leave of each other.

Note. We see, so far, that Cassius' character has undergone a change on account of closer touch with Brutus. The man who hated to be ruled, and who could estimate characters and action with so much shrewdness, becomes through mere love and admiration the slave of the unpractical and impracticable friend of whom he had proposed in the first instance to make a tool ; and sees his own life and his plot ruined without being able to lift a finger. Cicero is not included among conspirators, the oath of secrecy is

not taken and Antony is allowed to outlive Cæsar. All his plots are turned down. Cassius, the hater of tyrants, becomes the slave of a professor of philosophy, and never in the last few Acts does he contrive to get his own way.

But it is yet doubtful etc. **Expl**. The practical nature of Cassius is evident from this speech. It is he who first thinks of the possibility of Cæsar not coming to the Capitol and find out means to provide against such a contingency. *Come forth*—come to Capitol.

He is superstitious grown of late—Of late he has grown superstitious. **Note**. We learn from Plutarch too that Cæsar had grown superstitious, for he is said to have determined to adjourn the fatal meeting of the senate on the Ides of March because the sacrifices were unfavourable, and by Dion to have propitiated Nemesis by crawling up the steps of the Capitol on the occasion of one of his triumphs. *Quite from*—quite different from. *Main opinion*—governing opinion. **Note**. It is true that once Cæsar did not pay any attention to omens etc. In fact he is said to have fought and won the battle of Munda in spite of adverse omens.

Fantasy—'fancy or imagination, with its unaccountable anticipations and apprehensions, as opposed to calculations of reason' (*Craik*). *Ceremonies*—omens, portents. *Apparent*—manifest, clear. *Prodigies*—abnormal phenomena of nature. *Apparent prodigies*—Wright explains this phrase as 'these prodigies which have appeared, which are manifest to all.'

Page 54. *The unaccustom'd...night*—the unusual severity of tonight's storm.

Persuasion of the augurers—the interpretation which the soothsayers will put upon these prodigies. *Augurers*—official diviners or soothsayers, so called because originally they foretold the future by observing the flight of birds. *May hold him from the Capitol*—may prevent his coming to the Capitol.

Never fear that etc. **Expl**. Decius Brutus offers to persuade Cæsar to come to the Capitol. Cæsar put great

confidence in him and he intends abusing *this* confidence to lure Cæsar to the Capitol. In his last will and testament Cæsar had appointed Decius to be his heir after Octavius. *If he be so resolved*—if he has made up his mind not to come to the Capitol. *I can oversway him*—I shall prevail upon him. *For he loves to hear that unicorns etc.*—**Expl**. "The way to hunt a unicorn (a fabulous beast with one big horn) was to dodge round a tree when it charged, with the result that the unicorn fixed the horn in the tree and was at the hunter's mercy. A good way to hunt a bear was to hang up a mirror. The bear would then spend so much time in front of the mirror that it was possible to get an easy shot. Elephants were captured with pitfalls covered with brushwood, on which a proper bait to tempt them was exposed."*

Note. In *Fairy Queen*—II. v. 10 it is described how a unicorn attacks a lion standing against a tree. The lion accidentally stepped aside, the unicorn got its horn so firmly fixed in the tree that the lion had an easy meal of him. *Lion with toils*—lions are caught in nets. *Men with flatterers*—men are lured into danger by flattery. Flatter a person and he will dance to your tune. *But when I tell him... flattered*. **Expl**. Decius implies that it is not easy to seduce Cæsar with plan, downright flattery. One has to be a little clever with him. The best way to flatter Cæsar is, says Decius, to tell him that he dislikes flattery; Cæsar immediately agrees thus exposing himself to the worst kind of flattery.

Let me work—Relying upon his influence with Cæsar, Decius asks to be allowed to work upon him. **Note**. In his essay on *Friendship* Bacon makes the following remarks: "With Julius Cæsar, Decius Brutus had obtained that interest as he set him down in his testament for heir in remainder after his nephew. As thus was the man that had power with him to draw him forth to his death; for when Cæsar would have discharged the senate, in regard of some ill presages, and specially a dream of Calpurnia, this man lifted him gently by the arm out of his chair, telling him he hoped he would not dismiss the senate till his wife had dreams a better dream. And it seemed his favour was so great, as Antonius, in a letter which he recited verbatim in

one of Cicero's *Philippics*, calleth him *venifice* (which) as if he had enchanted Cæsar."

I can give his humour the true bent—I can turn his inclination in the right direction; I can make him believe what I want him to believe. *Nay we will...him*—we will make it the business of us all to see that he does come. *Eighth hour*—see note on 'clock' on p. 282. According to Roman reckoning the eighth hour would be 1 p.m. to 2 p.m. *Uttermost*—*i.e.*, the latest. *Fail not them*—let us all be punctual and prompt.

Bear Cæsar hard—owes Cæsar a grudge. **Note.** Ligarius was a friend of Pompey. Plutarch says about him, "Ligarius had been accused unto Cæsar for taking part with Pompey, and Cæsar discharged him. But Ligarius thanked not Cæsar so much for his discharge, as he was offended with him for that he was brought in danger for his tyrannical power; and therefore in his heart he was always his mortal enemy." *Rated him*—scolded him. *I wonder none...him*—Metellus is surprised that nobody has thought of making Ligarius one of the conspirators on account of his enemity against Cæsar. **Note.** It is obvious that the conspirators want to exploit all possible resources. *Go along by him*—pass by his house; call upon him.

He loves me well—Plutarch says, "Ligarius was very familiar with Brutus, who went to see him being sick in his bed." Shakespeare reverses this, for Ligarius comes to see Brutus. *I have given him reasons*—Brutus means that the regard that Ligarius has for him is not entirely undeserved. Ligarius has good reason to love Brutus. *Send him but hither*—just send him to me; he has only to come to me. *And I'll fashion him*—and I shall easily persuade him to join us.

The morning comes upon's—the day is breaking. **Note.** It is refreshing to emerge from the dark and murderous atmosphere of conspiracy into the peaceful dawn. This remark is also an indication of time. *Disperse yourselves*—go your different ways; break up this conference. *Show yourselves true Romans*—behave like true Romans. *Fresh and merrily*—freshly and merrily. *Let not our looks put on our purposes*—we must not allow our looks to betray us. *Bear it*—play your parts. *Untir'd*—unflagging. *Formal constancy*—dignity and firmness.

Page 56. *It is no matter*—it does not matter. *Enjoy the honey-heavy dew etc.* **Expl**. "Note how the kindliness of Brutus fits in with the general impression of his character. He will not have Cæsar hacked to pieces nor Mark Antony killed, nor even wake his servant boy." This tender consideration for his slave shows the softer side of Brutus's character. *Honey-heavy dew of slumber*—deep sleep that is as refreshing as dew and whose heaviness is sweet. *Thou hast no figures nor no fantasies*—you have neither fancies nor imaginings. *Nor no*—the emphatic double negative is common in Elizabethan English. *Figures*—strange shapes created by the imagination. Examples of such strange shapes are many in Shakespeare *e.g.*, Macbeth's visionary dagger, Clarence's dream, and the spectres which Shakespeare represents as appearing to Richard II before his last battle.

Busy care—anxiety. *Busy*—conveys the sense of 'constantly active.' *It is not matter...sound*. **Expl**. **(Imp.)** Brutus contrasts his own condition in which he can hardly sleep with that of his boy, Lucius, who enjoys a sweet and sound slumber. Lucius is undisturbed by any of those imaginary forms or delusions which trouble the sleep of those oppressed with worry and anxiety. *Brutus, my Lord*—Portia is appealing to as well as rebuking Brutus.

Portia, what mean you etc. **Expl**. Though continuation of the same scene in which we have just seen the conspiracy hatched, this is really a differept scene. For it is early morning now. Portia, Brutus's wife, who has missed him from her bed come to request him to let her share with him those worries and anxieties which are worrying him. Dramatically the scene is important for the following reason :—

"When he has just determined to kill Cæsar. Brutus is confronted with the tender affection and gentle aspect of home life ; the conspiracy begins to look like an ugly affair, difficult to explain to a woman who judges more by her feelings than her reason. The interview affords us that dramatic contrast which is necessary to keep up our sym-

pathy with Brutus, and prevent us from regarding him only as a cold and calculating politician." The relation between Brutus and Portia takes colour from the noble characters of the two. At times it seems too sacred to speak of; and yet when viewed apart from the glamour that sorrounds Brutus, what actually happens is that Portia by setting forth Brutus's wisdom and virtue and trying to copy it prevails upon him to betray a secret with which he had better not have trusted her.

What mean you?—What do you mean by leaving your bed so early? *Wherefore rise you now?*—Why have you got up from your bed so early? *Commit*—expose. *Commit your weak condition*—to expose yourself, being as you are in a weak health. *Raw cold morning*—the bleak morning air. *Not for your neither*—The cold morning air cannot be good for you either. *Urgently*—unkindly.

Stole—stolen. *Yesternight*—last night. Though we have 'yesterday' still 'yesternight' is not now found in modern English.

You suddenld arose—Brutus arose in the midst of his dinner. This shows he was very agitated and preoccupied with his own thoughts.

Musing—deep in thought, *Arms across*—arms folded. *You star'd......looks*—you only looked angrily at me. *Urg'd you*—pressed you for an answer. *Scratch'd your head*—indicating that he was at a loss for an answer. The perplexity of his mind is reflected through his gestures.

Stamp'd with your foot—indicating impatience. *Yet*—still. *Wafture*—waving your hand with an angry gesture. This word is not used elsewhere.

Gave sign for me to leave you—By the motion of your hand indicated that I should leave you. **Note**. These are all the charges that Portia has to bring against her husband—urgently he stole from her bed; gave her urgentile looks; stamped his foot; refused to answer her and with an angry wafture of his hand gave her sign to leave him.

Fearing to—afraid of. *Strengthen*—aggravate. *Seem'd too much kindled*—seemed to have greatly aroused. *Withal*

—besides ; moreover. *Hoping it was......men*—I hoped that it was merely the result of one of those temporary caprices to which men are at times liable.

Effect of humour—result of caprice. *Which sometimes hath his hour with every man*—which takes hold of all men at one time or another. *His*—is used instead of *its*. *It*—whatever is worrying you. *And could it work......shape*—and if it affected you in your personal appearance as much. *Prevail'd on*—affected. *Condition*—temperament.

It will not......Brutus. **Expl.** Portia complains that the moodiness of Brutus has taken away his appetite, has made him reserved and quiet, does not let him sleep and if it affected him in his personal appearance as much as it has done in other respects, he would be changed out of recognition.

Dear my Lord—a common transposition in Elizabethan English ; 'dear' is transposed because 'my' is unemphatic, 'my lord' forms one idea and is treated as one word. *Make me ......grief*—Do tell me what it is that troubles you. *Were he not in health*—if Brutus is ill. *Embrace the means*—adopt the means. *Come by it*—get or recover his health.

Page 58. *Sick*—used in that wider sense in which we use 'ill' to-day. In modern English 'sick' has a restricted sense *e.g.*, sea-sickness etc. *Physical*—healthy *i.e.*, good physic for your health. *Unbraced*—It is obvious that the actors wore not the Roman tunic but the Elizabethan doublet, which could be loosened or tigtened by means of laces.

Suck up—inahle, take in. *Humours*—moist vapours. One of the four humours of the body was the moist and the excess of it produced a rheum or cold. *Dank*—wet. **Note** This speech of Portia gains in vividness by such adjectives as *dank*, *wholesome*, *vile*, *rheumy*, *unpurged*.

Is Burtus......sick morning ? **Exlp**. Portia does not understand how if Brutus could be ill he went about with his clothes half-fastened and inhaled the damp morning air. *Wholesome bed*—bed in which it is good for his health to lie, *Dare*—expose himself to, challenge. *Vile contagion*—pestilential vapours. *Tempt*—expose himself to. *Rheumy*—moist,

wet, causing rheumatism. *Unpurged*—impure; the sun when it rises clears or purges the air of vapours.

To add unto his sickness—to make his illness worse, or to aggravate it. *What! is Brutus sick......sickness.* **Expl.** Portia is at loss to understand why Brutus should get out of the warm, comfortable bed if he is ill. It would be more healthy for him to aviod the pestilential vapours which rise from the ground during the night and cause rheumatism and not aggravate his illness.

Sick offence within your mind—something on your mind that is hurting you and making you ill; you have a troubled conscience.

By the right and virtue of my place—as your wife, by virtue of my place as your wife. *Upon my knee*—on bended knee I appeal to you. *Charm you*—adjure you, conjure you, appeal to you. "This is merely the common application of the verb, *to charm*, in the sense of to produce any kind of effect, as it were, by incantation" (*Craik*).

Once commended beauty—beauty which you, at one time, thought great. *That great vow*—the vow in the ceremony of marriage. *Incorporate*—join us together. Among the Christians this vow is as follows: "I take thee to be my wedded wife, to have and to hold from this day forward, for better for worse, for richer for poorer, in sickness and in health, to love and to cherish, till death do us part."

Unfold to me—tell me, reveal to me. *Yourself*—I, who am part and parcel of yourself. *Your half*—*Cf. Paradise Lost* "Best image of yourself and better half.' The word "better-half" first occurs in Sidney's *Arcadia*. Now it is used colloquially. *Why you are heavy*—What makes you so depressed? *Had resort to you*—come to see you. *Who did hide......darkness*—who seemed to be afraid to show their faces even in the dark.

Upon my knees, I charm you......darkness. **Expl.** Portia goes down on her knees before Brutus and appeals to him in the name of her beauty which he commended so much once, and of his love which he has always professed for her and finally of that vow which they took when they were

married and which made them one as man and wife, to tell her his sad thoughts and the visitors he had who had—about six or seven of them—kept their faces concealed, although the night was dark.

The speech has its effect, and Brutus can say but little in reply to it—he is so overpowered by it.

I should not need......Brutus—I should have no need to kneel if you had been gentle towards me; and not keep this secret from me. *Is it expected*—Is there a provision made; is it forbidden. *Appertain*—concern.

Within the bond......you—The bond of marriage, says Portia, is a signed agreement that the two persons should be one. Is an exception to be made, Portia asks, in the matter of secrets? *Yourself*—another way of saying that husband and wife are one. *In sort or limitation*—only in a limited sense of the term, only in a restricted way. *To keep with you at meals*—to have my meals with you.

Within the bond......sometimes. **Expl.** (**Impt.**) " Portia demands, as in Plutarch, though perhaps with rather less dignity of the Roman matron and rather more of the yearning of the affectionate wife, to share in her husband's secrets. She does this from no curiosity, intrusiveness or jealousy, but from her unbounded love and her exalted conception of the marriage tie. And she is confident that she can bear her part in her husband's care." She reminds him of this marriage vow and wants to know if there is any proviso in it that she should be kept in the dark about his secrets. She asks him if she is his wife only in a restricted way, to keep him company at meals, to sleep with him and occasionally converse with him.

Suburbs of your good pleasure—Do I live on the outskirts of your affection, not in the centre or heart of them. Since women of bad character lived in the suburbs of London in time of Shakespeare, it is likely that the word might have been suggested by this idea. *Good pleasure*—affection.

If it be more no etc.—If I live on the outskirts only then I am certainly not your wife but only your mistress. **Note.** " This absolute communion of soul between Brutus and

Portia is in designed contrast to the shallow relation of Cæsar and Calpurnia. Cæsar treats his wife as a child to be humoured or not according to his caprice but Portia assumes that, by the right and virtue of her place, she is entitled to share her husband's inmost thoughts. Brutus discloses to her the secret which lies so heavily upon his breast, and we know that this secret is inviolably safe in her keeping." (*Boas.*)

True and honorable—as opposed to a disreputable harlot. *Ruddy drops*—red drops of blood. *Visit*—that blood moved about from the heart to the face and extremities was known to the Elizabethans. In *2 Henry VI*, III. ii. 161-7, the pallor of death is ascribed to the fact that the blood all flows to the heart to aid it in its struggle with death. *If this were true*—if what you say is true ; if I am really your dear wife.

Page 60. *I grant I am a woman etc.*—**Expl.** Portia explains what rights she has to deserve the confidence of Brutus. She claims to be a noble daughter of a noble father Cato Uticensis, she is thus gifted in rich measure with moral and intellectual endowments. To test her endurance of physical pain, she has given herself a voluntary wound in the thigh and bears her pain with Stoic firmness. With equal fortitude, when her husband's cause seemed desperate, she puts an end to herself by swallowing fire. Yet as we shall see a little later on, she has all a woman's weakness when those dear to her are in peril ; and Brutus, loving her with a reciprocal tenderness, wisely judges that his secret is one with which for her own sake alone, she should not be trusted. Her present loving importunities he puts aside with various excuses, promising that by and by her bosom shall partake of the secrets of his heart.

Then should......secret—then I have a right to share your secret. *A woman that......wife*—The implication is that the wife of Brutus cannot be a weak, cowardly creature. She must be an extraordinary person. *To wife i.e.*, for wife. *A woman well reputed*—a woman held in great esteem. *Cato's daughter*—Cato was a Stoic and patriot and Portia claims to

inherit these qualities from her worthy father. "Cato had a stern, unyielding character. He vehemently opposed the measures of Cæsar, Pompey and Crassus. In B.C. 46 he committed suicide rather than fall into the hands of Cæsar." (*Wood*).

Think you I......sex—Do you think I am as weak as the generality of women? *Being so fathered......husbanded?* Portia claims to be firmer and more resolute than the rest of womankind because she has such a man as Cato for her father and such as one as Brutus for her husband. *Stronger*—morally. *Counsel*—secrets.

Made—given. *Strong*—severe. *Constancy*—firmness, power of endurance. *Test*—proof. *Voluntary*—self-inflicted; given by one's own self. *Can I bear......secrets?*—Portia argues that if she can endure the pain of the wound without murmuring she could surely keep the secret of her husband.

O ye gods! render...... wife. **Expl.** Brutus is overwhelmed by this noble speech of his wife and prays to gods to make him worthy to be the husband of such a wife. In Plutarch Brutus makes a similar prayer but he begs the gods to "bring his enterprise to so good pass that he might be found a husband worthy of so noble a wife as Portia." Shakespeare, however, idealises his hero and rids him from all desires for material success, thus making him appear worthier than the Brutus of Plutarch. *Render*—make.

Note. "In his dramas Shakespeare associates his women with less power than men. They are remarkable chiefly for their womanly qualities, which they retain throughout, even when, as they frequently do, they assume a male disguise."

By and by—after a short time. *Thy bosom...heart*—I shall tell you all my secrets. *All my engagements*—all that I have engaged or undertaken to do. Brutus promises to explain to Portia everying to which he is pledged. *Construe to thee*—explain to you. *Charactery*—"writing"; as we use "characters" of letters *e.g.*, "Roman characters." The word originally meant scratch. **Note.** Brutus implies that "his gloomy looks are like the wtitten characters of a strange language; they have no meaning till interpreted."

Re-enter Lucius and Ligarius—Shakespeare here departs from Plutarch where Brutus visits the sick Ligarius. This short interview with Ligarius serves to show us what influence Brutus has with the respectable Roman citizens, and the enthusiasm for the cause of the conspirators. Technically it serves to take Portia off the stage and supply an effective ending to the scene, which would otherwise finish on a conversation ; as it is, it closes with action anP our minds are carried forward "to whom it must be done."

That would—who wants to. *Boy, stand aside*—Brutus asks Lucius to retire, for he does not want him to hear the conversation that is to follow. *Caius Ligarius, how !*—How are you, Caius Ligarius ? Ligarius walks with a limp and his face is muffled up in a handkerchief.

Vouchsafe—receive, accept. The word means both 'deign to give' and 'deign to take.' *Feeble tongue*—Ligarius is ill. *Chose out*—chosen. *What a time.. kerchief*—you have fallen ill at a most inopportune moment. *Wear a kerchief*—In Shakespeare's time many people when ill wrapped their head with kerchiefs. *Would......sick*—I wish you were not ill.

Exploit—undertaking. *I am not sick...honour.* **Expl.** Ligarius says that his illness would vanish in a moment if Brutus is undertaking any enterprise in which honour is to be gained. **Note.** "Here and in the answer of Brutus we have subjunctive mood in the conditional clause, and the indicative in the principal clause. The irregularity must be explained differently in the two cases. In the first case the principal clause is a true consequent. *Ligarius means that he is to all intents and purposes not sick, that he can act with the vigour of a healthy man, if Brutus has any honourable deed for him to do.* But by a change thought he uses the subjunctive in the conditional clause to indicate that he can hardly venture to hope that Brutus has such a deed for him to do. We may therefore compare with this the conditional sentence in III. ii. 87. In the reply of Brutus, on the contrary, the principal clause is not a true consequent. The true consequent is not that Brutus has such an exploit in hand, for that is absolutely true, but that Ligarius might take part in the exploit."

Healthful ear—the ear of a healthy man : part used for the whole 'if you were healthy.' *Such an exploit...of it*—if you were only well enough to listen to it. I could tell you about such an enterprise. *Bow before*—worship.

Page 62. *I here discard my sickness*—"Here he pulls off the handkerchief as a token that he will think no more of his sickness." *Discard*—cast off. *Soul of Rome*—'thou (*i.e.*, Brutus) who art the example of all that is worthiest and best in Rome.'

Brave son—*i.e.*, brave son of Rome. *Deriv'd*—descended. *Honourable loins*—worthy and noble parents. **Note**. Ligarius is harping on the tune on which Cassius has often played. He is appealing to Brutus as the most honourable person in Rome, and to Brutus who is the representative of the house which has risen to greatness by leading violence against tyranny. *Exorcist*—one who raises spirits and drives them away. *Mortified*—dead.

Thou like an exorcist.........spirit. **Expl**. Ligarius is comparing Brutus to a sorcerer who by means of his spells (exorcises) calls up the spirits of the dead. What he means to say is that Brutus has called him back to life just as a necromancer calls up from the grave the spirits of the dead.

Conjur'd up—called up, summoned into activity. *Mortified*—dead, or sick to death ; deadened, insensible. The soul of Ligarius was dead within him and Brutus like a sorcerer has called it back to life. *Now bid me run*—Ligarius offers to run for he wants to prove that he is really well ; his illness is gone.

Strive with things impossible—I will do even the most impossible things. I will fight against and overcome things that are impossible to fight against. I will achieve the impossible. *Get the better of them*—will overcome them, will outrun them all in the race. *What's to do ?*—"To do" is the gerund and means 'to be done.' *Cf.* "a house to let." What is there to be done ? *A piece of work...whole*—It is something that will restore health and vigour to those who are ill. *Make men whole*—heal them. *Sick*—there may be a play upon this word (1) sick of Cæsar's power, (2) physically unwell.

But are not...sick. **Expl.** This is a very pertinent question that Ligarius asks. He wants to know if their deed will not make some sick who are now strong and healthy. The reference is obviously to Cæsar, who is to be killed.

That must we also—Brutus confirms what Legarius suggests that they are going to kill Cæsar. *What it is*—our plans. *Unfold*—disclose. *As we are going to whom it must be done*—on our way to Cæsar's house. Since it is now morning and approaching 8 o'clock the conspirators are going to fetch Cæsar to the Capitol.

Note. With the punctuation in the text " to whom" must be taken with "going." Brutus was on his way to Cæsar's house. The full construction would be "to him to whom we are going," which Shakespeare, of course, would not tolerate.

Set on your foot—lead the way ; proceed, start. *Heart new-fired*—heart filled with fresh energy : 'new-fired' is a common Shakespearean metaphor. *Cf. King Richard* III. I. iii. 256 : "Your fire-new stamp of honour is scarce current."

I follow you to do......me on. **Expl.** This is a very great compliment paid to Brutus. We see in what great esteem he is held by the other conspirators. This speech is an unqualified testimony to his greatness. Ligarius does not yet know what task it is that he has been called upon to achieve, he is quite satisfied that Brutus is leading. He is prepared to follow him blindly for he has complete faith that in doing so he will not go wrong.

SCENE II

I. SUMMARY OF THE SCENE

Calpurnia begs Cæsar to stay at home. We meet Cæsar again in this scene who has been disturbed by the unusual events of the night. He is therefore debating whether he shall go to the Capitol that day. Calpurnia, his wife, entreats him to stay at home, for she is anxious for his safety. To her he replies in grandiloquent words that he

is not afraid of any danger and that danger himself is well acquainted with the fact that he has no advantage over him. Calpurnia is helpless, but her instinctive fears still make her implore her husband not to stir out that day. She describes in detail the various portents and prodigies of the night, but Cæsar again expresses a sort of half-mythical faith in the name Cæsar that knows no fear. He is still ridiculing the absurdity of fear when a servant enters and informs him that the soothsayers strongly advise him not to go cut that day, for when they cut one of the animals open they found it had no heart. But Cæsar again asserts his determination to go and his contempt for danger.

Really Cæsar is afraid. But all though the debate on this point we are conscious that Cæsar is really uneasy though he will not confess it. He feels that there is danger in the air, he is afraid but is carried away by a belief that he is somehow above dangers of all kinds, and when he shows willingness to stay at home he is really yielding to his own superstitious instincts and fears rather than to Calpurnia's anxiety for him.

Decius deceives him with little difficulty. As soon as Cæsar decides to remain at home Decius Brutus comes in to fetch him to the Senate-house. Cæsar first says that he is not going and when asked for some cause replies : 'The cause is in my will. I will not come.' His references to the Senate are wantonly insolent but to Decius, whom he loves, he confides what he calls the real cause of his decision to stay at home, *viz.*, his wife having been terrified by an ominous dream, he has consented for her sake to stay at home. Decius, who in a previous scene has boasted that he knows how to persuade Cæsar to do anything, interprets the dream of Calpurnia in a favourable sense and informs Cæsar that the senators have decided to offer him a crown and if he absented himself they might change their mind. He also points out that it hardly becomes the mighty Cæsar to be so weakly iufluenced by the dream of a woman. As was expected, Cæsar succumbs to this clever appeal to his bravery, to his ambition and to his vanity. He consents to go, and as he does so Brutus and the other conspirators come to accompany him to the Senate-house.

II. HISTORICAL BASIS OF THE SCENE

Shakespeare is indebted to Plutarch for the following :—

(*a*) *Calpurnia's fears.* "Then going to bed the same night, as his manner was, and lying with his wife Calpurnia, all the windows and doors of his chamber flying open the noise awoke him, and made him afraid when he saw such light: but more, when he heard his wife Calpurnia, being fast asleep, weep and sigh and put forth many fumbling lamentable speeches, for she dreamed that Cæsar was slain, and that she had him in her arms. Insomuch that, Cæsar rising in the morning, she prayed him, if it were possible, not to go out of the doors that day, but to adjourn the session of the Senate until another day. And if that he made no reckoning of her dream, yet that would search further of the soothsayers by their sacrifices, to know what should happen him that day. Thereby it seemed that Cæsar likewise did fear or suspect somewhat, because his wife Calpurnia until that time was never given to any fear and superstition: and that then saw her so troubled in mind with this dream she had. But much more afterwards, when the sooth-sayers having sacrificed many beasts one after another, told him that none like them: then he determined to send Antonius to adjourn the session of the Senate."—(*Life of Cæsar.*)

(*b*) *The visit and flattery of Decius.* "But in meantime came Decius Brutus—in whom Cæsar put such confidence, that in his last will and testament he had appointed him to be his next heir, and yet was of the conspiracy with Cassius and Brutus: he, fearing that if Cæar did adjourn the session that day, the conspiracy would be betrayed, laughed at the sooth-sayers, and reproved Cæsar, saying, 'that he gave the Senate occasion to mislike with him, and that they might think he mocked them, considering that by his commandment, they were assembled, and that they were ready willingly to grant him all things, and to proclaim him king of all his provinces of the Empire of Rome out of Itlay, and that he should wear his diadem in all other places both by sea and land. Add further-more, that if any man should tell

them from him they should depart for that present time, and return again when Calpurnia should have better dreams, what would his enemies and ill-willers say, and how could they like of his friend's words? And who could persuade them otherwise, but that they would think his dominion a slavery into them and tyranncial in himself? 'And yet if it be so,' said he, 'that you utterly mislike of this day, it is better that you go yourself in person, and, saluting the Senate, to dismiss them till another time'—There withal he took Cæsar by the hand and brought him out of his house."

—(*Life of Cæsar.*)

III. DEVIATIONS FROM PLUTARCH

In this scene Shakespeare differs from Plutarch in the following respects :—

(*a*) In the particulars of Calpurnia's dream. On the rough skeleton provided by Plutarch Shakespeare put on many details from his rich imagination. The whelping of a lioness in the street, the opening of the graves, the fighting of fiery warriors upon the clouds in regular battle array and the shrieking ghosts are all Shakespeare's own invention ; (*b*) Decius's interpretation of the dream of Calpurnia ; (*c*) the characterisation of Cæsar vacillating between his fear and his pride ; (*d*) in making the conspirators accompany Cæsar. In Plutarch they do not assemble at Cæsar's house ; Decius alone accompanies him to the Senate-house.

IV. EXPLANATORY AND CRITICAL COMMENTS

Critically this scene is important for it gives us a closer view of Cæsar and Calpurnia, the relations between Portia and Brutus and finally it takes the conspiracy forward. The key-note of the scene is however the conflict between superstition and reason.

The character of Cæsar as revealed in this scene. We see anything but the greatness of Cæsar in this scene. *He is superstitious*, the combination of supernatural events have

produced a sense of danger in him against which he fights. *He is vacillating* and is glad to leave the decision first to Calpurnia and then to Decius. He makes bombastic speeches in defiance of danger. He is obviously covetous of the title of the king and is unable to hold out against the temptation of the crown which Decius throws to him. He is a child to flattery even when he professes himself above it, for he is very pleased when Decius, interpreting the dream of Calpurnia, says that his statue appearing as a fountain running blood from so many spouts, in which people bathed with such evident pleasure, shows that the Roman Empire looks to him to renew her life and that her most distinguished men will court his favours and his smiles. Thus is justified the cynical account that Decius had given of Cæsar, that :—

> But when I tell him he hates flatterers
> He says he does, being then most flattered.

Naturally, therefore, when Cæsar expresses in grandiloquent language his contempt of danger we naturally suspect him of being really timid, especially as he immediately afterwards consents to yield to his wife's fears, and determines to send an excuse to the senators.

Why does Shakespeare represent Cæsar weak and vacillating and ignores the nobler side of his character ? The answer to this question is : for dramatic reasons. Had he not done so "the figures of the conspirators would have been completely dwarfed, and their great deed would have appeared to be a brutal and entirely inexcusable murder. The poet's aim was to produce in the first part of the play an even balance in our sympathies, so that they should waver to and fro, inclining alternately to Cæsar and the conspirators. This design is clearly manifested by the skilful management of the scenes in which we are induced at one time to share the anxiety of Calpurnia for her husband, and at another to listen with agonised suspense to the rumours that the air conveys or seems to convey to Portia from the Capitol."

The character of Calpurnia as revealed in this scene. We cannot help feeling in this scene the Calpurnia has no character at all. No doubt she feels very anxious for her

husband and is solicitous for his safety, but beyond that she exhibits no signs of a personality, and individuality.

How the action of the play is taken forward in this scene. "Cæsar is displayed in this scene, in contact with the supernatural, as represented by Calpurnia's terrors and repeated messages of omens that forbid his venturing upon public action for that day. Cæsar faces all this, now with loftiness and now vacillation ; and the scene is so contrived that, as far as immediate effect is concerned his loftiness is made to tell against him. The unflinching courage that overrides and interprets otherwise the prodigies and warnings seems presumption to us who know the reality of the danger. It is the same with his yielding to the humour of his wife. Why should he not? His is not the conscious weakness that must be firm to show that it is afraid. Yet when, upon Decius' explaining away the dream and satisfying Calpurnia's fears, Cæsar's own attraction to danger leads him to persevere in his first intention. This change of purpose seems to us, who have heard Decius' boast that he can oversway Cæsar with flattery, a confirmation of Cæsar's weakness. So, in accordance with the purpose that reigns through the first half of the play, the victim is made to appear at his worst : *the passing effect of the scene is to suggest weakness in Cæsar, while it is in fact furnishing elements which, upon reflection, go to build up a character of strength.*"

V. NOTES, EXPLANATIONS AND REFERENCES

Page 62. *Night-gown*—what we today call 'dressing-gown'. In Elizabethan times it was a loose and comfortable piece of dress and was often trimmed with fur. It was worn, not in bed, but out of bed.

Nor heaven nor earth .....tonight.—Both the heaven and the earth have been in a state of commotion to night. **Note**. Strictly speaking the verb should have been in the singular because the two subjects are connected by a disjunctive conjunction. That Cæsar is superstitious is clear from the very first line of this scene. *Thrice*—the number

is mystic. *Who's within ?* Cæsar calls for a servant. *Cf.* '*Koi hai*' in India.

Present—immediate, at once. *Their opinion of success*—what they think of the result. *Success* in Elizabethan English had not yet definitely acquired the meaning of a good issue, and was applied to any kind of result, good or bad. It just meant result or fortune. *Go bid......success*—**Note**. Shakespeare makes Cæsar take the initiative in ordering the priests to have sacrifices offered. In Plutarch sacrifices are offered at the instance of Calpurnia after she has related her dream, *What mean you Cæsar ?*—What are you thinking about, Cæsar ? What are your plans ? *Think you to walk forth*—Are you still intending to go out to-day ?

Page 64. *You shall......today*—I will not let you go out of the house to-day. Calpurnia is obviously very solicitous for the safety of her husband. *Cæsar shall forth*—Cæsar shall go out. The verb of motion is omitted, as often in Shakespeare. *The things that threatened me*—the dangers that looked awe-inspiring, *N'er looked but on my back*—vanished as soon as I faced them.

The things...vanished—**Expl**. Cæsar says he has never yet known any dangers that he was afraid to face, and as soon as he faced them they invariably disappeared. **Note**. This and such other speeches are not altogether vaunting and self-assertion. There is in them a genuine ring in which Cæsar's heroic spirit, shut out from the natural sphere of action in which it has been so often proved leaps restlessly at every-opportunity into pregnant words. *They are vanished*—they are gone. *Stood on ceremonies*—attached importance to omens. *Yet now...me*—Calpurnia's mind misgives. There is an instinctive fear lurking at her heart.

There is one within—she is referring to a person who is inside the house and who has seen certain strange sights. *Besides the things...seen*—in addition to what we ourselves have seen and heard.

Recounts—narrates. *Watch*—'Shakespeare was thinking of his own London, not of ancient Rome, where the night watchmen were not established before the time of Augustus.

(*Wright*). *Horrid sights*—In *Hamlet* Shakespeare gives another account of the prodigies that occurred at the time of Cæsar's death :

> In the most high and palmy state of Rome,
> A little ere the mighty Julius fell,
> The graves stood tenantless, and the sheeted dead
> Did squeak and gibber in the Roman streets :
> As stars with trains of fire and dews of blood,
> Disasters in the sun.

Whelped—brought forth her young. *A lioness hath whelped in the streets*—It is not likely that Shakespeare had heard of the lioness named Elizabeth in the Tower of London that brought forth a whelp on August 5, 1604, for the play was composed long before that—about 1599. (See *Introduction*, under, *Date of Composition of the Play*.) *Yawn'd*—opened wide. *Yielded up their dead*—the dead came out of their graves.

Fiery warriors—soldiers clothed in fire. *Fought upon the clouds*—[The Folio has 'fight.' Dyce emended it to 'fought']—have been fighting among the clouds. *Cf.* "Either there is civil strife in heaven." *Ranks and Squadrons*—divisions of an army. *Right form of war*—regular battle array.

Drizzled—rained. **Note**. Both in the *Iliad* and the *Ramayana* there is a mention of red rain, and it is stated that as lately as April 1901 red rain fell in Italy and other parts of the continent. *Hurtled*—clashed. The word by its sound vividly expresses the shock of the battle. Such a word is called *Onomatopaeic*.

Squeal—the ghosts are generally supposed to have a shrill voice. Homer compares their voices to those of bats. It is probably owing to their want of blood that they have such squeaking gibbering sounds. *Beyond all use*—unusual. *I do fear them*—my heart misgives on account of them ; they greatly terrify me. *Whose end*—purpose, object.

What can be avoided......gods ? **Expl**. (**Impt.**) Cæsar thinks that it is impossible to avoid what has already been determined upon by the mighty gods. **Note**. This is one of those very important utterances in the play that make us

feel that the play is pervaded by the notion of irresistable Destiny. Cassius gives expression to the opposite thought a little later in the play when he says :

> The fault, dear Brutus, is not in our stars,
> But in ourselves, that we are underlings.

but even he is thoroughly possessed with a sense of doom at the end of the play. In *Hamlet* again Shakespeare gives utterance to this idea :

> There's divinity that shapes our ends.
> Rough hew them how we will.

Yet—inspite of the portents and the entreaties of Calpurnia. *Predictions*—portents. *Are to the world......Cæsar*—These omens refer no more to me personally than they do to the world at large. *When beggars die there are no comets seen*—No comets flash across the sky to portend the death of beggars. **Note**. 'The Rev. Mr. Bird, at a meeting of the British Astronomical Association, (1901) remarked upon the great comet that appeared in South Africa shortly before the South African War (1899-1901). It may be interesting to know that not only did a comet mark the apotheosis of Julius Cæsar, but that the death of Constantine and the birth of Napoleon were also signalled in like manner."

The heavens themselves blaze.........princes—But when princes are about to die the very heavens singal the coming catastrophe. **Note**. "The appearance of a comet was considered a bad omen, betokening wars and deaths of princes. Plutarch mentions 'the great comet, which seven nights together was seen very bright, after Cæsar's death, the eighth night after was never seen more.' " *Blaze forth*—announce. *Cowards...deaths*—Those who fear danger are constantly suffering the pangs of death, for death is nothing but a horror, and those who live in horror of it (as cowards do) go through the suffering of death every moment. *The valiant*—the brave. *But once*—*i.e.* when they actually die.

Cowards......once. **Expl**. (**Impt**). There is a certain lofty physical courage in this utterance of Cæsar. It is in such speeches that we must distinguish between the true and the assumed force. Cæsar is not indulging in a vain

glorious bombast. We feel that the man must have felt the thrill of courage in search of its food, danger, before his self assertion finds language of this kind in which to express itself. **Note**. Plutarch also reports one of Cæsar's saying : "When some of his friends did counsel him to have a guard for safety of his person, and some also did offer themselves to serve him, he would never consent to it, but said. 'It was better to die once, than always to be afraid of death.' "

Of all wonders......heard—I have known many strange things but this one is the most strange of them all. *Seeing that*—taking into consideration that. *A necessary end*—the inevitable end. *Will come when it will*—there is no escape from death. Death is sure to visit all at one time or another. In Cæsar's view the hour of a man's death is among the things foredoomed.

Of all wonders......come. **Expl**. (**Impt**.) Cæsar fails to understand why men should be afraid, for he argues that death is inevitable and all must die at some time or another. **Note**. We have a similar proverb, in Urdu '*Ek dafa hai marna phir marne se kya darna*.' In connection with this passage Mark Hunter says, " If Cæsar for a moment consents to remain at home, that is merely to humour Calpurnia's fears, and if he seems to accept the dream is expounded by Decius as having a direct reference to himself, he does so with a good-humoured smile at Decius's ingenuity. Finally so little effect have the dream and prodigies upon him that to the last ' his wisdom is consumed in confidence ; he entertains no smallest suspicion, and he deliberately rejects Artemidorus's petition." *Augurers*—soothsayers.

Page 66. *To stir forth Cf.*, I. i. 3 " ought not walk." It is the case where the *to* as sign of the infinitive may be inserted or omitted at pleasure. *They would ......today*—they strongly advise you not to go out to-day. *Plucking*—drawing out. *Entrails*—bowels. *Offering*—the animal that was offered up as sacrifice. *They could......beast*—when they cut one of the animals open they found it had no heart. **Note**. The fact that the animal had no heart would be considered a bad omen.

They gods..... cowardice. **Expl**. Cæsar puts his own interpretation on the fact revealed by the soothsayers. Since the animal did not have any heart and heart is the seat of courage Cæsar concludes that he would *lack a heart* if he stayed at home on account of fear. *In shame of*—to put to shame. The gods have brought this about in order that cowards might be put to shame. *Cæsar should ..... fear*—I myself would be no better than that animal if I allowed fear to keep me indoors to-day. 'A man who shirked his duty from fear was no better than a beast without a heart, (*i.e.* without courage).' *Should*—would prove without a heart, *i.e.*, a coward. The heart was the seat of courage, as well as love, so we speak of '*losing heart*.' *No, Cæsar shall not*—I am determined to go. *Danger*—'Danger' is personified.

Danger knows full well......he—**Expl**. (**Impt.**) Rather boastfully Cæsar declares that danger himself is well acquainted with the fact that he has no advantage over him. **Note**. In connection with these lines Dowden remarks: "Cæsar forgets himself as he actually is, and knows only the vast legendary power named Cæsar. He is a *numen* to himself, speaking of Cæsar in third person, as if of some power above and behind his consciousness. And at this very moment—so ironical is the time-spirit—Cassius is cruelly insisting to Brutus upon all these infirmities which prove this god no more than a pitiful mortal." Stafford Brooke's remarks are to the same effect: "This kind of pride is the very top of weakness. All the evil omens are in vain. His pompous and inflated speeches, intolerable when he is speaking in the third person, seem to challenge the gods and to despise all men but himself. Shakespeare like a Greek dramatist, meant them to contain his fate and the cause of it. They partly explain the hatred and envy of Cassius and the rest; and it is a fine piece of art which thus modifies our horror of his murder by our natural dislike to this tone of haughty defiance."

We are two lions..... terrible. **Expl**. Cæsar says that he and danger both resemble lions born on the same day but adds that he came into the world before danger and is therefore far more to be feared. **Note**. The reading of

the first and second folios is "we heare" instead of "we are" which is Capell's emendation and it gives good sense. If we retain the original reading 'hear' we have to interpret it as "hear off" so that "we hear two lions" would mean "we are spoken of or called two lions." *Litter'd*—born.

Your wisdom is confus'd in confidence—You allow your better judgment to be carried away by your overrash assurance. *Wisdom*—"By wisdom is implied that discretion which is the better part of valour." *Consumed*—swallowed up, destroyed. *Confidence*—rashness.

Call it my fear that......your own—'My' is emphatic. Calpurnia's advice to her husband is to stay at home and ascribe it to her fears. Such an advice is hardly worthy of the wife of so great and brave a person as Cæsar. Would Portia have made such a suggestion to Brutus? It is not likely that she should stand between her husband and his duty just to satisfy her own whim. *Upon my knee*—Here she kneels to beg of him. *Prevail in this*—have my way in this matter; *i.e.* persuade you to stay at home.

For thy humour—to satisfy your caprice. *All hail*—This was a common form of greeting in Elizabethan times. It meant 'All good health be yours.' *Fetch you*—accompany you, escort you.

In very happy time—at a very opportune moment. You have come just at the right time. *To bear my senators*—to give my compliments to the senators and carry them my message. *Cannot, is false*—It will not be true for me to say that it is impossible for me to come. *That I dare not, falser*—And to say that I am afraid to come would be still more of an untruth.

I will not come—I do not wish to come. *Say he is sick*—By suggesting this excuse Calpurnia hardly rises in our esteem. These are the last few words she utters in the play and they are not very ennobling or becoming the wife of Cæsar. *Shall Cæsar...lie*—Cæsar at once bursts out into fury at the suggestion of a lie. He cannot stand it. He is not afraid to tell the truth.

In conquest stretched my arm so far—I, who have won so many victories; I who quelled in war the stoutest hearts of the most redoubtable warriors.

Page 68. *Afeard*—frightened. **Note.** It is a different word from 'afraid' which is connected with "affray" and means 'disturbed.' In practice the two became synonymous. *Greybeards*—grey-bearded senators. Cæsar is very contemptuous of the old men who formed the senate. **Note.** There were mostly old men in the senate, hence it was sometimes called 'The Body of Elders.'

Have I in conquest...truth. **Expl.** Cæsar is annoyed at the suggestion of his wife that he should send a lie to the senators. He who has won so many victories will, on no account, say a lie to a few old men who form the senate. He does not fear in what way the senators may take his refusal to come.

Most mighty Cæsar—Decius is playing his part well. He is almost servile in his flattery of Caesar. *Cause*—reason. *Lest I...so*—If I give them your message that you will not come without giving them any reason, they will laugh at me. *The cause is in my will : I will not come*—I do not wish to come and I have decided not to do so. That is the cause. **Note.** The arrogant Cæsar is again revealed here.

That is enough......senate—so far as the senators are concerned they ought to be satisfied to know that I am not coming. *But for your private satisfaction*—to satisfy your own curiosity. *Private*—individual. **Note.** Cæsar had a great regard for Decius and in his will had appointed him his heir after Octavius. *Stay me*—makes me stay, detains me, keeps me.

Statue—The word is to be pronounced as three syllables here and in III, ii. 186: The form *statua* is, however, more usual in Elizabethan English, and hence most editors read that form. *She saw my statue*—upon this line Coleridge remarks: "A modern tragic poet would have written:

'Last night she dreamt that she my statue saw.'

But Shakespeare never availed himself of the supposed license of transposition merely for the metre. There is

always some logic either of thought or passions to justify it." Plutarch, naming levy as his authority, says that Calpurnia's dream ' was in this sort: The senate having sat upon the top of Cæsar's house, for an ornament and setting forth of the same, a certain pinnacle, Calpurnia dreamed that she saw it broken down, and that she thought she lamented and wept for Cæsar."

Spouts—months. *Did run pure blood*—pure blood ran out of each mouth. *Lusty Romans*—strong; full of 'lust' or desire of life. *Did bathe their hands in it*—plunged their hands into the blood.

Apply for—interpret as. *Portents*—the word should be accented on the second syllable. *Evils imminent*—evils that threaten me in the near future. *And on her......to day*—kneeling before me she has besought me not to go out to-day.

Amiss interpreted—wrongly explained. **Note.** "The interpretation of dreams was, in olden times, a special science. Joseph rose to eminence in Egypt, as we read, by his interpretation of the dreams of Pharaoh or ruling monarch; to dreams much significance was attached by the Elizabethans; in dreams they saw the influence of the man's 'genius' warning him and advising him. The psychology of dreams is still afruitful field for theory and experiment."

Fair and fortunate—favourable and indicating good fortune. Instead of foreboding evil, the dream portends good fortune. *Spouting*—throwing up. *Pipes*—mouth, spouts. *Signifies*—implies, indicates. *Suck*—imbibe. *Reviving blood*—blood by which the ancient glory and greatness of Rome shall be brought to life again. *Press*—crowd, make a rush.

Tinctures, stains, relics and cognizance. **Expl.** When a saint or noble was executed those present occasionally dipped handkerchiefs in the blood to keep as remembrances. Of the four words here used 'tinctures' and 'cognizances' are heraldic and suggest the death of a feudal lord.

Note. Johnson's note on these words is as follows: "There are two allusions: one to coats armorial, to which princes make additions, or give new *tinctures* and new marks of *cognizance*; the other to martyrs, whose relics are preserved with veneration. The Romans, says Decius, all come to you, as to a saint, for relics, as to a prince, for honours."

In "tinctutes and stains" there is no doubt an allusion to the practice of dipping handkerchiefs in the blood of martyrs or other great men when executed; some such scene as was witnessed at the execution of Charles I, when people pressed forward to stain their handkerchiefs in the blood on the scaffold to keep them as sacred relics.

Hudson says in this connection: "In ancient times when martyrs or other distinguished men were executed, their friends often *pressed* to stain handkerchiefs with their blood, or to get some other relics, which they might keep either as precious memorials of them, or as having a kind of sacramental virtue."

That great men shall press... ..cognizance.—**Expl.** (**Impt.**) "Decius means that the dream signifies that Cæsar will live to revive the fortunes of Rome instead of dying, and all the great men of the future will vie with one another in their eagerness to claim descent from him (tinctures and cognizances) or at least some connection with him (stains and relics)."

Note 1. It is not improbable that Decius by a kind of dramatic irony is represented as against his will speaking like a true prophet, although he began with the deliberate intention of making a false prophecy.

Note 2. The dramatic relevancy of this passage is pointed out by Craik who says: "Does it not make the speaker (Decius) assign to Cæsar by implication the very kind of death Calpurnia's apprehension of which he professes to regard as visionary? The pressing for tinctures and stains, it is true, would be a confutation of so much of Calpurnia's dream as seemed to imply that the Roman people would be delighted with his death—

'Many lusty Romans
Came smiling, and did bathe their hands in it.'

"Do we refine too much in supposing that the inconsistency between the purpose and the language of Decius is intended by the poet, and that in his brief dialogue between him and Cæsar in which the latter suffers himself to be won over,—persuaded and relieved by the very words that ought and naturally to have confirmed his fear,—we are to feel

the presence of an unseen power driving on both the unconscious prophet and the blinded victim?"

Craik's discussion can be boiled down to this, that the explanation of Decius which satisfies Cæsar really points to the same end as that of Calpurnia.

Tinctures—(1) the relics of a handkerchief dyed in blood (2) also, heraldic term. 'Tincture' is a method of emblazoning part of a man's 'coat of arms'. *Cognizance*—memorial, also a badge or crest. *Stains, relics*—'Relics' are preserved of martyrs with veneration. 'Stains' suggest the idea of dipping handkerchiefs in the blood of popular heroes.

Expounded it—interpreted it. *And this way......it.* **Expl.** Cæsar is evidently satisfied with Decius's interpretation of Calpurnia's dream.

I have—you will agree that my interpretation of the dream is correct *When you have......say*—when you hear the information I bring you. *And know it now*—I shall tell it to you straightaway. *Concluded*—decided. *This day*—to-day. *Word*—message. *Their minds change*—they may revise their decision and not give the crown.

It were a mock apt to be render'd—it would be a mocking reply I should probably receive. Decius means that the Senators might turn Cæsar's message to them into ridicule. *Break up the senate......dreams*—that the senate be adjourned until Calpurnia is favoured with more felicitous dreams. **Note**. Decius impresses upon Cæsar that he lays himself open to some one's retorting in a taunting and derisive fashion.

Page 70. *If Cæsar hide......afraid?*—if Cæsar does not go to the senate but hides himself at home the people will naturally say that Cæsar is afraid. **Note**. We can see that Cæsar falls an easy prey to the subtle arguments of Decius. Cæsar will not stand a retort from the 'greybeards' and so at once decides to proceed to the senate-house. Decius has been successful in giving 'Cæsar's humour the true bent.'

Dear, dear love—the repetition of the word 'dear' is emphatic. *Dear love*—deep love, very deep devotion.

Proceeding—fortune or interest; welfare; advancement. *And reason......liable*—My love for you overrules my better judgment; my reason gives way to my love. *Liable*—subject.

Pardon me, Cæsar, liable. **Expl.** Decius begs Cæsar forgiveness for being so bold with him but his justification is that it is the great love that he bears Cæsar that prompts him to speak as he does and that overrules his better judgment. Reason would make Decius careful of offending so great a potentate as Cæsar, but love causes him to say what he feels. His reason tells him that he would offend Cæsar with his words, but love bids him to utter them all the same for they are for Cæsar's welfare.

Reason to my love is liable—this line has been voriously interpreted. The general meaning is, howaver, clear. Below we give all the different interpretations: (1) 'Liable' means 'accordant with' not 'subject to'. Decius does not mean that his love over-masters reason, but that his love and reason are agreed (*Innes*). (2) My prudence is under the sway of my love, has to submit to my love (*Macmillan*). (3) The deference which reason holds due from me to you is in this instance *subject*, and *amenable* to the calls of personal affection (*Hudson*). (4) My reason is subject to and under the control of my love, and I have spoken more freely than was becoming (*Wright*). (5) I am constrained by my love to speak thus plainly, and reason unites with my love in urging the same being (*Deighton*). (6) Reasons which would forbid mentioning fear in the same breath with Cæsar, yields to my love (*Beeching*). (7) 'Reason' bids him not to speak so freely to Cæsar for fear of giving offence, but 'love' forces him to be outspoken (*Verity*).

How foolish......Calpurnia. **Expl.** Cæsar has fallen into the trap and regards Calpurnia's fears as totally groundless. *I am ashamed......to them*—it shames me to think that I was in any way influenced by them. *Robe*—garment. *Look where*—see, there is. *Publius*—" The person meant is probably Publius Silicius who, as Plutarch relates, wept when Brutus was summoned to appear before the judges. He was proscribed by the Triumvirs, and put to death."

In Plutarch we read: "So when the day was come, Brutus went out of his house with a dagger by his side

under his long gown, that nobody saw nor knew but his wife only. The other conspirators were all assembled at Cassius' house, to bring his son into the market-place, who on that day did put on the man's gown, called *Toga virilis*: and from thence they came all in a troop together into Pompey's porch, looking that Cæsar would straight come thither." (*Life of Brutus*).

Stirr'd—up, about. Are you up and about so early? *Caeius Ligarius, Cæsar......lean.* **Expl.** Cæsar tells Ligarius, that even though his enemy he never did him so much harm as the illness which had reduced him completely. In other words, the fever from which Ligarius suffered was a much worse enemy of his than Cæsar was; therefore, Ligarius should be more inimical to the ague than to Cæsar. **Note.** Ligarius, we know, had been scolded by Cæsar for speaking well of Pompey. After the battle of Pharsalia Cæsar had banished him but later on recalled him at the intercession of Cicero. He perished with his two brothers in the proscription of the Triumvirs in 43 B. C.

Ague—a kind of fever. *What is't o'clock*—o'clock and a clock are both found in Elizabethan writers. *Strucken*—'struck', 'stricken' and 'strucken' all occur as the past participle of strike. *Eight*—'Another quite natural indication of the time.' This was the hour fixed by the conspirators in II. i. 213. *I thank you......courtesy*—Cæsar says he is obliged to Brutus for the trouble he has taken and for his kindness.

Note. In this connection Davies remarks, there is scarcely any part of Cæsar's character so well understood and so happily expressed by Shakespeare as the great urbanity (refineness, courtesy) of his manners, and the case and affability of his conversation. If Cæsar was the greatest soldier, he seems likewise to have been the best bred men of all antiquity. In this short scene his address varies with the character of the person to whom he speaks.

Revels—dissipates. *That revels long o'nights*—who usually spends half the night in merry-making and dissipation. *O' nights*—by nights. *Is notwithstanding up*—is up and about in spite of his keeping late hours at night. *So*—the same

i.e., good morrow. *Most noble Cæsar*—Antony is always very respectiful towards Cæsar. *Them*—those who are to form his escorts the......and others who were to form his train. *I am to blame......for*—I am to blame for keeping the senate waiting. *To blame*—worthy of blame. It is an adjectival use of the infinitive. *To be*—gerund 'for being.' *Now Cinna etc.*—Cæsar is courteous enough to address each of his visitors separately.

Houns—a dissyllable. *In store for you*—ready for you. *Remember that......today*—don't forget to come to see me again to-day. *Be near me*—keep close to me. *That I may ......you*—so that I may not forget the appointment. *Be near... you*—there is obvious tragic irony in this statement of Cæsar.

Page 72. *And so near .....further.* **Expl**. Trebonius sees the irony of Cæsar's remark and says by way of comment that he will remain so close to Cæsar that those who love him more will wish that he (Trebonius) had not been quite so near. **Note**. "Notice how the dramatic intensity is increased by this stage device. The remark of Trebonius and that of Cæsar which follows form a sort of rhyming quatrain, but this is doubtless accidental."

Taste some wine with me—Cæsar invites them to have a drink with him. *Straightway*—directly, at once. **Note**. In this reception of the conspirators, when they come to his house Cæsar manifests the courtesy and urbanity for which he was famous. *That very like is not the same*—some things can be like each other without being the same. So the conspirators may be like friends, but are not at all the same thing. 'The heart of Brutus is sad to think that persons and things are not always what they seem." He means that all who are like friends are not friends really. *Every like*—everything that resembles something else. *Earns or yearns*—grieves, aches.

The heart of Brutus......upon—Brutus says that he is sorry to think that things are not what they seem, that appearances are deceptive. **Note**. "The winning and honest suavity of Cæsar here starts a pang of remorse in Brutus. Drinking wine together was regarded as a pledge

of truth, Brutus knows that Cæsar is doing it in good faith : and it hurts him to think that the others *seem* to be doing the *like*, and yet are doing a different thing."

Mark Hunter has an interesting remark to make about the absence of Cassius from amongst the conspirators who visit Cæsar on the morning of the assassination. He says : "Cassius is, indeed, honourably distinguished from the others in one respect. He is at least an open enemy. He makes no pretence of love for his victim, but at once distrusts and is distrusted. It is significant that he separates himself from the final act of treachery to which even Brutus stoops and is the only conspirator who does not present himself at Cæsar's house on the morning of the Ides of March to partake of his hospitality : 'like a friend,' and lead him forth to the slaughter."

SCENE III

I. SUMMARY OF THE SCENE

In this short scene, Artemidorus, a teacher of rhetoric was familiar with the confederates of Brutus and their designs, tries to warn Cæsar against the doom that is awaiting him but is brushed aside. His plans are to present a petition to Cæsar as he is on his way to the Senate Hall, but Cæsar would not listen to it, for says he (in Act III) :

'What touches us ourself shall be last serv'd'.

II. HISTORICAL BASIS OF THE SCENE

Shakespeare is indebted to Plutarch for the following facts of Artemidorus presenting memorial to Cæsar :—

"And one Artemidorus also, born in the isle of Gidos. a doctor of rhetoric in the Greek tongue, who by means of his profession was very familiar with certain of Brutus's confederates, and therefore knew the most part of all their practices against Cæsar, came and brought him a little bill. written with his own hand, of all that he meant to tell him. He marking how Cæsar received all the supplications that

were offered him, and that he gave them straight to his men that were about him, pressed nearer to him and said : 'Cæsar, read this memorial to yourself, and that quickly, for they be matters of great weight, and touch you nearly.' Cæsar took it of him, but could never read it, though he many times attempted it, for the number of people that did salute him ; but holding it still in his hand, keeping it to himself, went on withal into the Senate-house." *(Life of Cæsar.)*

III. DEVIATIONS FROM PLUTARCH

(*a*) The matter of the petition that Artemidorus presents Cæsar is Shakespeare's own.

(*b*) In Plutarch Cæsar takes the petition from Artemidorus but cannot read it. Shakespeare makes Cæsar act in nobler way, for he thrusts away the petition in a noble spirit of self-denial which costs him his life.

IV. CRITICAL COMMENTS ON THE SCENE

The scene shows that Cæsar still has some well-wishers even among the upper classes. Artemidorus fails to obtain a hearing of his petition from Cæsar thus proving the truth of Cæsar's own words :

What can be avoided
Whose end is purposed by the mighty Gods ?

The threatening clouds are gathering round Cæsar ; there are warnings all round, but in their very face Cæsar rushes blindly on to his fate. We shall see in the next Act how with supreme unconcern he chaffs the soothsayer and then thrusts away the petition of Artmidorus. The fates are on the side of the conspirators and Cæsar, we know, is doomed.

The petition of Artemidorus is written in prose, like most letters in Shakespeare's play.

V. NOTES, EXPLANATIONS AND REFERENCES

Page 72. *Beware*—be careful about. *Take heed of*—be on your guard against. *Come not near*—do not approach,

avoid. *Have an eye to*—be observant of ; watch carefully, keep him under observation. *Trust not*—put no faith in. Be wary of him. *Decius Brutus loves thee not*—Decius does not love you. *Thou hast...Ligarius*—Lagirus owes you a grudge. *But one mind*—a single purpose. *There is ..... Cæsar*—all these men have but one purpose and that is to do you harm. *Look about you*—be watchful. *If thou you*—unless you are invulnerable it would serve you a good turn to be watchful. *Security*—over-confidence. *Cf. Macbeth* III. v.

Security is mortal's chiefest enemy.

and *Henry V*. II. ii :

That's mercy but too much security.

Security......conspiracy—carelessness opens the way to conspiracy. *Gives way to*—gives opportunity to. *The mighty gods......thee*—may the gods protect you. *Lover*—friend. Elizabethan English frequently uses "lover" for the modern "friend" and *vice versa*. *Suitor*—as if I were a petitioner. *This*—the petition that he has just read. *Virtue*—a virtuous man. *Laments*—feels sad. *Out of the teeth of emulatian*—without being exposed to envy ; beyond the power or attacks of jealousy. In modern English *emulation* means, not jealousy, but honest, healthy rivalry.

My heart laments..... emulation. **Expl**. Artemidorus deplores the times for he says virtue cannot live out of reach of envy ; because the virtuous are always in danger from the jealousy of others.

Thou may'st live—you might be saved. *If not*—if you do not read this. *Fates*—the Greek Furies. *Contrive*—plot. *If not......contrive*—if you do not read this petition I will conclude that the Fates are on the side of the conspirators.

SCENE IV

I. SUMMARY OF THE SCENE

This short scene shows Portia in a state of acute anxiety regarding her husband. We listen to a conversation between her and a soothsayer who, having heard of the conspiracy determines to warn Cæsar while on his way to the Capitol.

The perturbation of Portia's mind shows itself in her forgetfulness. She bids Lucius to go to the senate-house without telling him what he is to do there. She knows the secret of her husband and finds it too much to contain herself. She admits that it is very hard for a woman 'to keep counsel.'

II. HISTORICAL BASIS OF THE SCENE

In this scene Shakespeare took hints from Plutarch for
(*a*) Portia's anxiety and faintness.
(*b*) The introduction of the soothsayer.

(*a*) 'Now in the meantime, there came one of Brutus' men posthaste unto him, and told him his wife was adying. For Portia, being very careful and pensive for that which was to come, and being too weak to away with so great and inward grief of mind, she could hardly keep within, but was frightened with every little noise and cry she heard, those that are taken and possessed with the fury of the Bacchantes ; asking every man that came from the market-place what Brutus did, and still sent messenger after messenger, to know what news. At length Cæsar's coming being prolonged (as you have heard). Portia's weakness was not able to hold out any longer, and thereupon she suddenly swounded, that she had no leisure to go to her chamber, but was taken in the midst of her house, where her speech and senses failed her. (*Life of Brutus*).

(*b*) Cæsar was not gone far from his house, but a bondman, a stranger, did what he could to speak with him ; and when he saw he was put back by the great press and multitude of people that followed him, he went straight into the house." (*Life of Cæsar*).

III. DEVIATIONS FROM PLUTARCH

(*a*) Shakespeare makes dramatic capital out of Portia's agitation and arouses our personal interest in the impending tragedy through the anxiety evinced by Portia.

(*b*) It is Shakespeare's own idea to bring Portia and the soothsayer together.

IV. EXPLANATORY AND CRITICAL COMMENTS

The scene gives a vivid picture of a wife's helplessness when she is over-anxious for her husband who is running a great risk. She is unnerved and distracted and forgets herself. Steevens quotes a like forgetfulness in *Richard III.*—

Dull, unmindful villain !
Why should'st thou still, and go'st not to the Duke ?

Cate. First, mighty sovereign, let me know your mind,
What from your grace I shall deliver to him.

" This scene serves the function in the main story of heightening our excitement by means of Portia's anxiety in expectation of what will presently be enacted at the Capitol ; but it is even more important for the light it throws on her character. She may well confess : 'I have a man's heart but a woman's might.' Her feverish anxiety quite overmasters her throughout, and makes her do and say things which do not disclose the plot only because the by-standers are faithful and unobservant. For her, as for Brutus, the burden of duty which she assumes, is too heavy. And in the after-consequsnces, for which she is not directly responsible, but which none the less flow from the deed that she has encouraged and approved, it is the same inability to bear suspense, along with her craving for her husband's presence and success, that drives her through madness to death."

V. NOTES, EXPLANATIONS AND REFERENCES

Page 72. *Prithee*—common Elizabethan contraction for " pray thee." *Stay not to answer me*—go as soon as you can. *Get thee gone*—depart at once. **Note.** Throughout the scene Portia talks to inferiors and uses the singular form 'thee' for them and is addressed by them in the plural and more respectful form " you " though not always.

Why dost thou stay—why are you waiting ? *Errand*—message.

Page 74. *To know......madam*—to hear on what business I am being sent. *I would have... . them*—I wish you could have been there and back again before I had had time to give you your instructions. **Note**. These two lines give us a very vivid picture of the anxiety of the helpless wife for her husband, involved in a desperate enterprise. *Ere*—before. *Constancy*—'loyalty to my trust,' firmness. *O Constancy .....side*. **Expl**. Portia feels that she lacks firmness to control herself and not let out the secret.

Set a huge......tongue—make it impossible for me to betray the secret. **Note**. It is obvious from this line that Portia knows the secret of Brutus, though it is difficult to guess how Brutus found time to tell her his plans, as he seems to have gone straight with Ligarius to Cæsar's house. However, Shakespeare does not trouble about such difficulties, nor does the spectator think of them at the time of the play. *Man's mind but a woman's mind*. **Expl**. Portia finds now that she does not possess a man's powers of self-restraint. Her strength of mind may be equal to that of a man but in other respects she realizes that she is only a weak woman.

How hard it is......counsel. **Expl**. It is a truism that Portia expresses. It is very difficult for a woman not to betray herself. *To keep counsel*—not to tell what was confided to her. *Art thou here yet* ?—Are you still waiting ? *Madam should I......else*. **Expl**. "The repetition of the phrase 'and nothing else' is the boy's way of emphasizing Portia's absurd action, and in bringing her to her senses." But Portia hardly realizes the absurdity of her order to Lucius, so hopelessly is she perturbed. *And nothing else*—and do nothing there, just go to the Capitol and come back !

Bring me word etc. Portia is ingenius enough to think out some sort of errand to give the boy. *For he went sickly forth*—for he did nos feel quite well when he left home. *Take good note*—observe carefully. *Suitors*—petitioners. *Press to*—crowd round. *Yes, bring me word......him*. **Expl**. It is obvious that Portia is not interested in Brutus alone ; wshe ants to know what Cæsar does and what people press round him with petitions. **Note**. A person slightly more

intelligent than Lucius could have easily guessed the secret of Portia. *Hark*—listen. *What noise is that?*—This was merely a figment of Portia's imagination quickened by fears. Lucius does not hear any noise at all. *Bustling rumour*—confused noise of tumult. It is obvious that the fevered brain of Portia is imagining all sorts of things. Cæsar has not reached the Capitol but Portia is already afraid that the conspiracy may have been discovered. She is hearing confused noises and echoes of a fray that is taking place nowhere except in her fevered imagination. *Rumour*—confused noise. *Fray*—riot, tumult, fighting. *And the wind......Capitol*—To Portia's heightened imagination the noise seems to come from the direction of the Capitol *Sooth*—to the truth. *Enter the soothsayer*—making two different charactars—Artemidorus and the soothsayer attempt to befriend Cæsar. Shakespeare is following Plutarch and therefore there is no point in changing the soothsayer into Artemidorus. We must remember that soothsayer has been mentioned before—in the first Act—when he warned Cæsar against the Ides of March. It is quite in order that he should appear again. It is to him, and not to Artemidorus that Cæsar says the Ides of March are come'. *Which way..... been?*—Where have you just come from? **Note**. In her anxiety Portia would welcome any piece of news from any stray person—hence this question to the soothsayer. *Mine own house*. **Note**. In Shakespeare's time the Middle Age English practice of using *mine*, *thine* etc., before words beginning with a vowel, and *my*, *thy* etc., before words beginning with a consonant was still prevalent. It is used even to-day, but in poetry only, to give an archaic effect.

About the ninth hour—about nine o'clock. *I go to take my stand*—take up my position. *Suit*—petition. *Thou hast......not*. **Expl**. Portia is very anxious to know what sort of business the soothsayer has with Cæsar. *To be so good to Cæsar*—if he will consult his own advantage. **Note**. " Since the soothsayer has a petition to make to Cæsar some editors would like to substitute Artemidorus for the soothsayer, on the ground that the latter had no suit. But it is natural that the soothsayer should speak of the warning he intended to

give as a 'suit'. *I beseech......himself*—I shall beg him to have a care for his own safety.

That I have......himself. **Expl.** The soothsayer admits that he has a petition to make to Cæsar; its purport, he says, is to beg Cæsar to consult his own advantage and have care for his own safety—in other words, he is going to warn Cæsar against the danger that awaits him.

Page 76. *Know'st thou......him*—Portia is alarmed by what the soothsayer has said and wants to make sure if he knows anything about the conspiracy. *None that......chance*—I have no definite knowledge of any but I am afraid some evil may befall him. **Note.** The soothsayer does not give any definite answer to Portia's question.

Throng—crowd. *At the heels*—close behind him. *Prætors*—Praetors were judicial magistrates for civil or private suits. They were elected annually. Cæsar raised the number from eight to sixteen, and the nomination of half of them was in the hands of the imperator in the same way as that of the half of the quaestors. Brutus, B.C. 44, was one of the *Praetors urbanus* nominated by Cæsar, Cassius was *Praetor peregrinus*; Decius Brutus was also a praetor. *Common suitor*—those among the general people who have petitions to present.

Will crowd.........death—will very nearly crush the life out of weak men. *Get me*—betake myself. *More void*—where there is more room. *I must go in*—Portia realizes by now that it is dangerous for her to stand there like that for she is afraid she may at any time give out the secret. *Ay me*—Alas.

How weak ..heart—Women have weak hearts and therefore it is difficult for them to keep a secret. *The heavens ......enterprise*—May the gods help you in your undertaking. *Sure the boy has heard me*—Portia is afraid that the boy must have heard what she said. Therefore turning to him she attempts to explain the perturbed condition of her mind. She wants to deceive him by assigning a false cause for her agitation.

Brutus hath a......grant—And this is the false cause that she assigns—that Brutus has asked a favour of Cæsar which

the latter is unwilling to grant. *Will not*—is not likely to. *O! I grow faith*—Portia collapses completely under the heavy burden of the secret that is weighing her down.

Commend me to my lord—give him my good wishes. *Say I am merry*—Portia could think of no other message than this. This, she thought, would at least cheer him up. *And bring......thee*—Then return and let me know what he says.

ACT III

SCENE I

I. SUMMARY OF THE SCENE

Cimber's petition rejected. The scene open with Cæsar in a jubilant mood. Artemidorus tries to warn Cæsar against the danger that is threatening him by requesting him to read the petition that he has drawn up. But impatiently Cæsar puts him aside, and we feel that his doom is sealed. As soon as he reaches the senate-house one of the conspirators--Metellus Cimber—begs him to recall his brother from exile. Cæsar refuses to reconsider his decision and rebukes the pretended humility of Cimber with scorn and declines to listen any further to his petition. But as was pre-arranged Brutus and Cassius now plead in favour of Cimber's petition.

Cæsar is murdered. But Cæsar is adamant and too very arrogant. He asserts his constancy of purpose which he compares to the "true-fixed and resting quality of the northern star." Cinna and Decius bring their influence to bear upon Cæsar on behalf of Metellus Cimber, but they receive the same answer as Brutus and Cassius had received before. Then Casca gives the signal for Cæsar's murder by first stabbing. The other conspirators at once follow him and pierced by thirty-three wounds. Cæsar falls at the base of Pompey's statue.

The After-math. The murder over, the conspirators apply themselves to the task of convincing the populace of the justice of their cause and their act. In the meanwhile

Antony's servant comes upon the scene bearing a very humble message from his master. Antony follows close upon the heels of his servant. He bewails Cæsar's death in the very presence of the conspirators and offers himself to be killed by the conspirators. Cassius, with his practical wisdom would have taken him at his word, but Brutus, the idealist, would have him "well to friend" and promises to explain to him the cause that led him and his associates to murder Cæsar.

Antony plays his part adroitly. Antony hides his real feelings and makes an adroit appeal to Brutus' self-esteem, as Cassius and Portia had successfully done before and is successful in obtaining permission to "speak in the order of Cæsar's funeral." Cassius' advice, of course, is not in favour of allowing Antony to speak, but Brutus whose conviction he could do no wrong, and even more, that he could convince others of his righteousness over-rules the objections of Cassius and Antony is allowed to address the people after Brutus shall have stated the reasons which made Cæsar's death a patriotic duty.

The conspirators gone, Antony alone is left upon the stage with the dead body of Cæsar. Now he drops the mask and gives free vent to his feelings. In the presence of Cæsar's wounds he predicts that men shall be afflicted with bodily plagues and that the spirit of Cæsar, roaming about in search of vengeance, in company with Até, the goddess of revenge which shall come in hot haste from hell, shall cause those territories to be ravaged by fire, famine and by the sword, until the whole earth shall be polluted by the bodies of the unburied dead, as the results of the murder of Cæsar —a cruel and wicked deed.

II. THE HISTORICAL BASIS OF THE SCENE

Shakespeare is indebted to Plutarch for material for the following incidents included in this scene :—

(*a*) Cæsar's remarks to the soothsayer.
(*b*) The incident of Popilius Læna.
(*c*) The murder of Cæsar with all its details.

(*d*) Cæsar's body lying bleeding at the feet of Pompey's statue.

(*e*) Brutus agreeing that Antony should speak at the funeral.

(*a*) "The day being come, Cæsar going into the Senate-House, and speaking merrily unto the soothsayer, told him, '*the ides of March be come*': "So they be' softly answered the soothsayer 'but yet are not past'." (*Life of Cæsar*).

(*b*) "When Cæsar came out of his litter, Popilius Læna (that had talked before with Brutus and Cassius, and had prayed the gods they might bring this enterprise to pass) went unto Cæsar, and kept him a long time with a talk. Cæsar gave good ear unto him: wherefore the conspirators not hearing what he said to Cæsar, but conjecturing by that he had told them a little before that his talk was none other but the very discovery of their conspiracy, they were afraid, every man of them; and, one looking in another's face, it was easy to see that they all were of a mind, that it was no tarrying for them till they were apprehended, but rather that they should kill themselves with their own hands. And when Cassius and certain others clapped their hands on their swords under their gowns to draw them, Brutus, marking the countenance and gesture of Læna, and considering that he did use himself rather like an humble and earnest suitor than like an accuser, he said nothing to his companions, but with a pleasant countenance encouraged Cassius. And immediately after Læna went from Cæsar, and kissed his hand, which shewed plainly that it was for some matter concerning himself that he had held him so long in talk." (*Life of Brutus*)

(*c*) "Now all the senators being entered first into this place or chapter-house where the council should be kept, all the other conspirators straight stood about Cæsar's chair, as if they had had something to say unto him. And some say that Cassius, casting his eyes upon Pompey's image, made his prayer unto it, as if it had been alive. Trebonius on the other side drew Antonius aside, as he came into the house where the Senate sat, and held with him a long talk without. When Cæsar was come into the

house. all the Senate rose to honour him at his coming in. So when he was sat, the conspirators flocked about him, and amongst them they presented one Tullius Cimber, who made humble suit for the calling home again of his brother that was banished. They all made as though they were intercessors for him, and took Cæsar by the hand and kissed his head and breast.

"Cæsar at the first simply refused their kindness and entreaties; but afterwards, perceiving they still pressed on him, he violently thrust them from him. Then Cimber with both his hands plucked Cæsar's gown over his shoulders, and Casca, that stood behind him, drew his dagger first and strake Cæsar upon the shoulder, but gave him no great wound. Cæsar, feeling himself hurt took him straidht by the hand he held his dagger in, and cried out in Laton: 'O traitor Casca, what dost thou?' Casca on the other side cried in Greek, and called his brother to help him. So divers running on a heap together to fly upon Cæsar, he looking about him to have fled, saw Brutus with a sword drawn in his hand ready to strike at him: then he let Casca's hand go, and casting his gown over his face, suffered every man to strike at him that would." (*Life of Brutus*).

(*d*) "But when he saw Brutus with his sword in his hand, then he pulled his gown over his head, and made no more resistance, and was driven either casually or purposedly, by the counsel of the conspirators, against the base whereupon Pompey's image stood, which ran all of a gore-blood till he was slain." (*Life of Cæsar*).

(*e*) "Cassius stoutly spake against it. But Brutus went with the motion, and agreed to it: wherein it seemeth he committed a second fault." (*Life of Brutus.*)

III. DEVIATIONS FROM PLUTARCH

(*a*) In Plutrah Cæsar takes the petitions from Artemidous but does not get time to read it. In Shakespeare Artemidrous is pushed aside.

(*b*) "The conditions upon which Brutus permits Antony to speak are Shakespeare's own: and they show his wonderful penetration into the depth of character."

(*c*) "The theatre and Curia of Pompey were in the Campus Martins, and it was here, according to Plutarch, that the Senate met and Cæsar was assassinated; but Shakespeare transfers the scene of the assassination to the Capitol, where he has also brought the statue of Pompey from Pompey's Theatre where it actually stood."

IV. EXPLANATORY AND CRITICAL COMMENTS ON THE SCENE

The climax of the play. In this scene we reach the climax of the play. "The strain upon our emotions now rises to a height of agitation. The exact commencement of the crisis seems to be marked by the soothsayers at the very opening of the scene. Cæsar observes on entering the Capitol the soothsayer who had warned him to beware of this very day:

> Cæsar: The ides of March are come.
> Soothsayer: Ay, Cæsar! but not gone.

Such words seem to measure out a narrow area of time in which the crisis is to work itself out. Artemidorus who had appeared in a previous scene reading letter of warning which he purposed to present to Cæsar on his way to the fatal spot, now presents it. But the ready Decius hastens to interpose another petition to take off Cæsar's attention. Artemidorus conjures Cæsar to read his first for 'it touches him nearer'; but the imperial chivalry of Cæsar forbids:

> What touches us ourselves shall be last served.

Our agitation becomes painful. This courtesy costs Cæsar his life. We know that the momentary hope of rescue is dashed; and our agitation becomes painful as the entrance of Popilius Lena and his secret communication to Cæsar cause of panic that threatens to wreck the whole plot on the verge of its success. Brutus's nerve sustains even this trial, and the way for the accomplishment of the deed is again clear. Emotional devices like these have carried the

passion up to a climax of agitation; and the conspirators now advance to present their pretended suit and commit the bloody deed. To the last the double effect of Cæsar's demeanour continues. Considered in itself, his unrelenting firmness of principle exhibits the highest model of a ruler; yet to us, who know the purpose lurking behind the hypocritical intercession of the conspirators. Cæsar's self-confidence resembles the infatuation that goes before Nemesis. He scorns the fickle politicians before him as mere wandering sparks of heavenly fire, while he is left alone as a Pole Star of true-fixed and resting quality :—and in answer to his presumptuous boast that he can never be moved come the blows of the assassins which strike him down; while there is a flash of irony as he is seen to have fallen beside the statue of Pompey, and the marble seems to gleam in cold triumph over the rival at last lying bleeding at its feet. The assassination is accomplished, the cause of the conspirators is won: pity notwithstanding we are swept along with the current of their enthusiasm: and the justification that has been steadily rising from the commencement reaches its climax as their adversaries dispersing in terror, the conspirators dip their hands in their victim's blood, and make their triumphant appeal to the whole world and all time.

The Catastrophe. Then enters the servant of Antony' The simple stage-direction announcing his arrival is the catastrophe,' the turning round of the whole action; the arch has reached its apex and the Reaction has begun. So instantaneous is the change, that though it is only the servant of Antony who speaks, yet the first words of his message ring with the peculiar tone of subtly-poised sentences which are inseparably associated with Antony's eloquence; it is like the first announcement of that which is to be a final theme in music, and from that point this tone dominates the scene to the very end.

A well-defined turning round of action. In the whole Shakespearean drama there is nowhere such a swift swinging round of a dramatic action as is here marked by this sudden up-springing of the suppressed individuality in Antony's character, hitherto so colourless as a mere limb of Cæsar.

The tone of exultant triumph in the conspirators has in an instant given place to Cassius's 'misgivings' as Brutus grants Antony an audience; and when Antony enters, Brutus's first words to him fall into the form of apology. The quick subtlety of Antony's intellect has grasped the whole situation, and with irresistible force he slowly feels his way towards using the conspirators' aid for crushing themselves and avenging their victim.

The conspirators bewildered. The bewilderment of the conspirators in the presence of this unlooked for force is seen in Cassius's unavailing attempt to bring Antony to the point, as to what compact he will make with them. Antony, on the contrary, reads his men with such nicely that he can indulge himself in sailing close to the wind, and grasps fervently the hands of the assassins while he pours out a flood of bitter grief over the corpse. It is not hypocrisy nor a trick to gain time, this conciliation of his enemies. Steeped in the political spirit of the age, Antony knows, as no other man, the mob which governs Rome, and is conscious of the mighty engine he possesses in his oratory to sway that mob in what direction he pleases; when his bold plan has succeeded, and his adversaries have consented to meet him in a contest of oratory, their ironical conciliation becomes the natural relief to his pent-up passions.

The success of the conspiracy begins to fall. "It is as he feels the sense of innate oratorical power and of the opportunity his enemies have given to that power, that he exaggerates his temporary amity with the men he is about to crush: it is the executioner arranging his victim comfortably on the rack before he proceeds to apply the levers. Already the passion of the drama has fallen under the guidance of Antony. The view of Cæsar as an innocent victim is now allowed full play upon our sympathies when Antony, left alone with the cropse, can drop the artifical mask and give vent to his love and vengeance. The success of the conspiracy had begun to decline as we marked Brutus's ill-timed generosity to Antony in granting him the funeral oration." From now onwards our interest is concentrated on Antony and the course he will take to baffle the conspirators.

The scene cannot be represented as one on modern stage where scenery plays an important part. It is divided into two—the first part being in the street and the second, the murder, in the senate-house. In Shakespeare's days when there was no scenery the whole scene was represented as one.

V. NOTES, EXPALANATINATIONS AND REFERENCES

Page 76. *Flourish*—a sound of trumpets. *The Ides...... come*—Cæsar is in a merry mood and cannot rafrain from chaffing the soothsayer. There is tragic irony in this jubliant mood. Cæsar rushes blindly on to his fate in the face of manifest warnings ; even on the very day that the doom falls on him, he shows supreme unconcern and thrusts away the petition of Artemidours. *But not gone*—the soothsayer is sure that evil must befall. Cæsar, as he had forecast. *Hail*—a greeting. *Schedule*—written document.

Page 78. *O'er-read*—go through, *cf.* overthrow, overlook etc. *At your best liesure*—at the time most convenient to you. *Best* suggests 'earliest.' *This his suit*—this petition of his. *Suit*—petition.

Note. As soon as Artemidrous has begged Cæsar to read his petition Decius hastens to interpose another petition to take of Cæsar's attention.

O'Cæsar......first—Artemidous is very anxious that his petition should be read first and it is this anxiety and impatience on his part that upset his plan. *Touches*—affects, concerns. *Nearer*—personally, more intimately. *Us ourself* —" A king in Shakespeare speaking of himself in the plural number employs the singular 'self.'" *Cf.* "We will ourself in person to this was." *Richard II.* **Note.** Shakespeare gives Cæsar the plural of modern royalty unknown to the Emperors of Rome." *Served*—attended to. *What touches us ......served*—Cæsar puts private interests after the state's, and this noble spirit of self-denial costs him his life. **Note.** There is true imperial ring in what he says. It is neither pompous nor bombastic. *Instantly*—immediately, at once.

What, is the......mad? Cæsar loses patience at the obstinate persistency of Artemidous. *Give place*—get out of the way. *Sirrah*—a contemptuous form of the word 'sir.' *Urge*—press. *Urge you......street*—Cassius intercedes by saying that a street is not a proper place for presenting petitions to Cæsar. *I wish your......thrive*—Popilius offers his best wishes to Cassius for the success of his enterprise. Cassius naturally thinks that Popilius has got scent of the conspiracy. *What enterprise Popilius*—Cassius' presence of mind fails him and is anxious to know what enterprise he is referring to.

Fare you well—Popilius Læna says nothing in reply to Cassius's question, but advances towards Cæsar, almost confirming the suspicions of Cassius. *What said .....Lena?*—Brutus too is naturally anxious to know what Popilius Lena has said. *Purpose*—undertaking. *Discovered*—found out, revealed, disclosed. **Note.** "The final *ed* is pronounced as a separate syllable or not according to convenience. So we have '*banished* in 1. 44 *banish'd* in 1. 51.'"

Makes to—goes up quickly to. *Mark*—watch closely. *Mark him*—Brutus keeps his head at this rather anxious moment and advises caution and careful observation of Popilius before deciding upon any hurried action. *Casca*—According to arrangements made beforehand Casca is to strike the first blow. *Be sudden*—be quick. *Prevention*—detection and consequent prevention. *Casca, be sudden...... prevention*—Cassius is afraid that the conspiracy has been discovered and their purpose would be defeated if they are not quick. He therefore exhorts Casca to strike at once.

Brutus, what shall be done?—what are we to do? Note the ring of despair in the voice of Cassius. He is very nervous. *This*—our plot. *Cassius or Cæsar......back*—one of them must be killed to-day. Cassius is determined to kill Cæsar or die in the attempt. *Turn back*—**Note.** It is obvious that in the event of discovery and failure of the plot Cassius is determined to commit suicide. *Be constant*—be firm, don't give way to despair. **Note.** It should be noted here that at this sensational moment when Cassius's presence of mind fails him and he prepares in despair for

suicide. Brutus retains calmness enough to watch faces and advise Cassius to exercise self-control.

Popilius .....purpose—Brutus has been watching the face of Cæsar and concludes that Popilius Lena could not have been speaking to him about the conspiracy. *Change*—change his looks or colour. Since Cæsar does not change his countenance or turn pale or show any signs of fear or anxiety it is obvious to Brutus, who has not lost his head, that they could not be talking about the conspiracy.

Trebonius knows......way. **Expl.** It had been pre-arranged that Trebonius should lure Antony away from the scene of action. In his presence, the conspirators know it would be difficult to execute their plot.

Note. In Plutarch (*Life of Cæsar*) it is Decius Brutus who draws Mark Antony away from Cæsar and not Trebonius; but in the *Life of Brutus* this duty is entrusted to Trebonius. So in their respect Shakespeare was evidently following '*Life of Brutus.*'

Metellus Cimber etc.—According to the plan arranged beforehand Metellus Cimber was to pray for the repeal of his brother's banishment. We see that the whole plan had been thought and worked out in every minute detail.

Page 80. *Presently*—at once. *Prefer*—present, offer, make the petition. *He is address'd*—he is ready. *Press near*—go forward. *Second him*—support him. *Rears your hand*—strikes the first blow. *Rears*—lifts to strike. *Your*—We should say 'his.' *Are we all ready?* There is dramatic irony in this question of Cæsar for whereas he is ready for the business of the day the conspirators are ready to stab him.

What is now amiss......redress—Let me now know the wrong that can be put right by me and my senators. **Note.** Surely Cæsar is not a tyrant' but a ruler anxious to follow the principles of justice and benevolence who opens a meeting of the senate by inviting appeals for redress of anything that has been done amiss. *Amiss*—wrong. *Cæsar and his Senate*—The historical Cæsar would never have used such a phrase, although he himself had to a large extent reconstituted the senate, and as dictator *i.e.*, temporary king, was supposed to use the senate as an advisory council. **Note.**

The fear that the senate was Cæsar's instrument was not galling to the bookish republicans like Brutus as his assuming that it was so ; just as it was the idea of the coronation which shocked them more than the actual power. Cæsar's phrase is an apt spur hesitation on their part.

Most puissant—powerful. *Most high etc.*—Metellus Cimber is indulging in mere "spaniel fawning." *Throws before .....heart*—go down on his knees before you. **Note.** Pretended humility is bound to be overdone, as it is in this speech of Cimber.

Prevent thee—stop you from kneeling. *Couchings*—stoopings. *Lowly*—humble *Courtesies*—' the act of bending (for which the variant *Curtsey* has been appropriated, with a limitation of sense).'

Fire the blood—meet the hard heart. move to pity. *Preordinance and first decree*—*i.e.*, what had been fore-ordained and decreed from the beginning. **Note.** The language used here more than suggests that Cæsar is nearly claiming divine powers. *Law of children*—rules that change every moment. **Note.** Children as they play, continually change the rules of the game.

The couchings and these lowly .....children. **Expl. (Impt.)** As has been arranged between the conspirators Cæsar is solicited by one of them—Metellus Cimber—to recall his brother from banishment. Rebuking the feigned humility with which Cimber prostrates himself, Cæsar spurns his petition and informs him that an ordinary man's heart may be softened by his stoopings and cringings and so influenced he might go against and disturb the regular legal decisions as if they were laws made by children, but not he.

Note. In showing this firmness of principle Cæsar is exhibiting the highest model of a ruler.

Be not fond—do not be foolish. *Be not......that etc.*—"Do not be so foolish as to think Cæsar's feelings so ill-controlled that etc. It is noticeable that Hamlet, in praising Horatio, speaks of men whose blood and judgment are so well commingled that they are not a pipe for Fortune's finger, to sound what stop she please." *Cf.* Brutus's estimate of Cæsar (II i. 20-1). Cæsar and Brutus

are alike in this that both profess contempt for flatterers and both fall easy victims to the first who spreads his net." *To think*—as to think.

Rebel blood—blood ready to revolt against what is noble, blood not true to his greatness. Dunn has the following note on this : " blood or feelings so little under the control of the mind that they will be changed from their right course by arguments which soften the hearts of fools. The ' blood ' is often spoken of as the home of the feelings, as the disposition of a man. So we speak of arousing ' bad blood ' *i.e.*, angry feelings."

Thaw'd i.e.—melted (figuratively). *Be not fond......fools.* **Expl**. Cæsar tells Metellus not to be foolish enough to suppose that there runs in Cæsar's veins blood so ready to revolt from what is noble in him that it will be thawed from its firm consistency by the warmth of sweet words which has such effect upon the blood of fools. In other words Cæsar declares that he is not possessed of so weak a will as to be persuaded into altering his mind as a fool might be, by mere flattery, fawning or cringing. *Sweet words*—flattery.

Low-crooked courtesies—low curtesies in which the knee is bent. *Cf. Hamlet* III. ii. 66 : "Crook the pregnant hinges of the knee where thrift may follow fawning." *Base*—mean. *Spaniel-fawning*—slavish submissiveness.

Note. " Spaniel is a dog used for sporting purposes ; ' fawning ' describes the action of a dog wagging its tail and wriggling the body in delight at the words of his master. Such servility is pleasing in a dog, but in a man is base. ' Spaniel ' is used here as an adjective."

Thy brother by decree is banished—Your brother has been exiled by a legal decision. *Bend*—kneel, pray, beg. *Fawn*—creep on the ground. *For him*—for his sake, on his behalf. *Spurn*—kick ; (that is the literal meaning of the word). *I spurn thee......way*—I will treat you with no more consideration than I would a dog.

Know, Cæsar doth no wrong. **Expl**. (**Very Important**.) This is the form in which the passage occurs in the Folio.

Ben Jonson twice quotes it however, as—

"Know, Cæsar doth not wrong, but with just cause."

and comments upon the fact that Shakespeare at times owing to haste wrote nonesense. Probably Ben Jonson misquoted. What the line means is clear : Cæsar would have Metellus Cimber know that Cæsar's decisions are always just and that no decree is ever passed without reasonable cause. Imperial firmness could not be more ideally painted than in the way in which Cæsar "prevents" Cimber's intercession. Commonplace authority loudly proclaims that it will never relent : the true imperial spirit feels it a preliminary condition to see first that it never does wrong.

Note. Wright makes the following remarks on this line : Cæsar claims infallibility in his judgments and firmness of temper in resisting appeals to his vanity. Metellus bending low before him, begins a flattering speech. Cæsar, knowing that his object was to obtain a reversal of the decree of banishment, which had been pronounced against his brother, abruptly interrupts him. To appeal against the decree implied that the decree was unjust : to demand his brother's recall without assigning a cause was to impute to Cæsar that fickleness of purpose which he disdains in such strong terms. *Not without cause...satisfied*—Cæsar will not be persuaded into reversing a decree unless sufficient reason can be shown for his doing so.

Voice more worthy ..own—any body else who may have better influence with Cæsar. *To sound more sweetly.. ear*—who may be able to persuade him where I have failed. *Sweetly*—acceptably. *Repealing*—literally "calling back," recall from exile. *Kiss thy hand*—kissing the hand was a kind of courtesy. *But not in flattery*—'Brutus is careful not to leave his character for integrity and public spirit to be impugned.' *Desiring thee*—Brutus is not fawning. He is talking to Cæsar as if to an equal. *Immediate freedom of repeal*—that he should be recalled to freedom at once. **Note**. One lost all civic rights in Rome when one was banished.

What Brutus !—Cæsar is surprised that Brutus should also plead for Publius Cimber. *Pardon, Cæsar...pardon*—the repetition is meant to emphasise. *As low as to thy...... fall*—Cassius too kneels before you. *Enfranchisement*—restoration of civic rights. *I could be well moved*—my determination could be shaken.

Page 82. *If I could......me*. **Expl**. Cæsar says that if he could bring himself to beg of others he might be affected by the petitions of others ; if he were a man of so poor a spirit as to beg anyone to grant him favours, he might be inclined to grant them to those who pray to him.

Constant—firm. *Constant as the northern star*—Cæsar compares himself to the Pole Star in his constancy. As the northern star is fixed in its place in the sky, so Cæsar is fixed in his purpose. *Northern Star i.e.*, the Pole Star in the constellation of Ursa Minor. In *Othello* it is spoken of as ' the everfixed pole.' *Resting quality*—stable nature ; the quality of being always at rest. *Fellow*—equal, match. *Firmament*—sky. *Of whose......firmament*—not a single star in the sky is so fixed as is the Pole Star.

But I am constant..... firmament. **Expl**. Cæsar declares that he is fixed in his purpose as the northern star is fixed in its place in the sky, not one of the stars in the firmament being as fixed as it is. Its true fixed and unchanging nature is not matched by that of any other star in the sky.

Note. This is a great claim for Cæsar to make. To this claim the daggers of the conspirators give a sufficient answer for the moment. But behind that is the further irony that Cæsar persists as a force after his death and ruins the conspirators.

Painted—adorned with, though the word ' painted ' is more expressive than ' adorned.' *Unnumber'd sparks*—innumerable stars. *They are all fire*—they have all element of fire in them which makes them shine. *But one*—only one, *i.e.*, the Pole Star. *In all doth . place*—never moves from its place ; keeps an unchanging position in the sky.

So in the world—Similarly in this world there are many men just as there are many stars ; they are all constituted

alike and they are all endowed with intelligence and imagination, but there is only one star among so many stars that can remain unshaken and firm and that man is Cæsar. *'Tis furnished with men*—there are many men in the world; the world is filled with men. *And men are flesh and blood*—and they are made of flesh and blood *i.e.*, they are all constituted alike just as in the case of stars, 'they are all fire' *Apprehensive*—intelligent, having apprehension or understanding.

Cf. "In *apprehension* how like a god." (*Hamlet*) or "The apprehensive tenderest part" (*Samson Agonistes*). *In the number*—among them all. *But one*—only one. *Unassailable*—firm, proof against all attacks, unaffected by others. *Holds on his rank*—maintains his high position. *Unshaked of motion*—not shaken by any movement. **Note.** The past participle of these verbs varied and 'shook,' 'shaked' and 'shaken' are all found. *That I am he*—And I am such a man.

The skies are painted......he. **Expl. (Impt.)** After comparing his firmness to the immovability of the Pole Star Cæsar elaborates the comparison, which is an unconscious satire upon his recent vacillation to come to the Capitol. It is really an arrogant assertion of his constancy of purpose, to which the death blows of the conspirators are a tragically ironical retort. Cæsar refers to the innumerable stars that illuminate the sky, they are all shining fiery globes, but only one out of all the number keeps always the same position. It is just the same with the men inhabiting this world; they are very numerous and they are all similarly constituted and of similar intelligence. But of all the multitude Cæsar knows only one that maintains his dignity unaffected by outward influence and that, Cæsar says, is he himself. **Note.** "Cæsar scorns the fickle politicians before him as mere wandering sparks of heavenly fire, while he is left alone as a Pole Star of true fixed and resting quality :—and in answer to his presumptuous boasts that he can never be moved come the blows of the assassins which strike him down; while there is a flash of irony as he is seen to have fallen beside the statue of Pompey and

the marble seems to gleam in cold triumph over the rival at last lying at its feet."

Show it—demonstrate it, give a proof of my firmness. *Even in this*—in this matter of the banishment of Cimber. *Constant*—firmly fixed in my resolve. *And constant......so*—And I am still as determined to keep him banished. I am not prepared to reconsider my decree. *O Cæsar*—Cinna now appeals to Cæsar. *Hence*—get away from here. *Wilt ......Olympus ?*—Will you attempt to do an impossible feat? Cæsar thinks that to move him is as impossible as it is to lift up a mountain. *Olympus*—a mountain in Thessaly. In Greek mythology it is the chief seat of the gods who 'on the snowy top of cold Olympus ruled the middle air,' Homer describes the gods as having their several places on the summit of Olympus. *Great Cæsar*—Decius now urges the clemency of Cæsar only to meet with a similar repulse.

Bootless—in vain. *Doth not Cæsar......kneel.* **Expl.** Even at the last moment of his life Cæsar shows love and deference for Brutus. If Brutus, the dearest man to Cæsar, the noblest man in Rome has been refused the request how can Decius hope to move him ? It is presumptuous, says Cæsar, on the part of Decius to hope to succeed where Brutus has failed.

Speak, hands for me—I will deal in blows rather than words. *Et tu, Brute* : Even thou—Brutus. **Note**. These words do not occur in Plutarch. The Latin historian Suetonius relates that Cæsar said, " Thou also, my child " though others think he died silent. There was a Latin play on the subject of the death of Cæsar in which the words were probably translated, the name being put in for clearness, as in a play it would not be possible for the audience to see to whom Cæsar was speaking. The words became familiar in that form and occur in several Elizabethan poems, notably in *The True Tragadie of Richard Duke of York*.

Then fall Cæsar—It is time for me to die when my dearest friend Brutus has raised his hand against me. **Note**. There is nobility and heroism in such death as this.

Liberty, freedom...streets. **Expl.** Cinna is overhasty in his

acclamation of the deed. In this connection Stopford Brooke remarks: "It is a wonderful scene: at first they do nothing but shout.

Liberty! Freedom! Tyranny is dead!

"It is almost like the shout of Caliban—as foolish at least as his. Brutus bids the senators not to be affrighted. Casca tells Brutus to speak to the people. "Where's Antony, where's Publius?" cry others. This is all these foolish persons think of doing after their momentous act. No provision, nothing arranged, no measures for government,—and the whole world upturned!

"Then they begin to talk, half-philosophic talk about life and death, and how their deed will be acted over on a future stage, as if they thought they were playing a tragedy and had done nothing in reality. And Brutus, shaken to the centre of his Stoicism falls into melodrama quite outside his character; bids them bathe their arms in Cæsar's blood, wash them up to the elbows, smear their swords, and waving their red weapons in the market-place cry, 'Peace, freedom and liberty.'

"At first all this seems in the bloody circumstances, unnatural. But, in reality, nothing can be better done than Shakespeare has here done. The inner agitation of the conspirators shows itself in these absurdities. *They begin to feel that they have shaken the world. They have left loose forces which they cannot manage and terror and confusion seize on their heart and brain, they dare not give voice to the overwhelming dread. And they take refuge in the surface-talk in these inane boastings, even Brutus is shocked into melodrama.*"

Common pulpits—*i.e.*, the tribunals or the public platforms used for speaking. The chief was the Rostra, so called because it was adorned with the beaks of the ships captured by the Romans from the Latin town of Antium. From these platforms the magistrates addressed the people. Now we use the word pulpit only for the platform in a church from were the priest addresses the congregation on a religious topic. *Enfranchisement*—liberty of civic rights. *Affrighted*—frightened. *Ambition's debt is paid*—Cæsar

was ambitious, we have therefore killed him. We are now quits.

Note. Plutarch says: "When Cæsar was slain, the Senate (though Brutus stood in the midst amongst them as though he would have said something touching this fact) presently ran out of the house, and flying, filled the city with marvellous fear and tumult." (*Life of Cæsar*). *Go to the pulpit Brutus*—this shows that the conspirators acknowledge the leadership of Brutus. These are the last words of Casca; we do not hear of him any more.

Page 84. *Publius*—see *ante*. *Confounded with this mutiny*—struck helpless by this rising. *Mutiny* this word is used in the play of civil as well as military insurrection. Here it may mean simply 'disturbance'.

Stand fast together etc.—Let us stand together that we may be able to offer the better resistance, should some friend of Cæsar attack us. *Talk not of standing*—Brutus is the first to gain some presence of mind and advise them to do something rather than stand. *Good cheer* do not look so confused, there is nothing to fear. "The full phrase in *As You Like It*, IV. iii. 164: 'Be of good cheer, youth: you a man! You lack a man's heart.' 'Cheer' is derived from 'cheer' in the sense of countenance, aspect which occurs in *Midsummer Night's Dream* III. ii. 96:

All fancy-sick she is and pale of cheer." [*Wright*]

There is no......person—no one wishes to do you any harm. *Nor to no Roman*—nor to any other Roman: double negative for emphasis. *So tell them*—Brutus wants to win the support of Publius, assure him that no harm is intended towards him or towards any other Roman and asks him to assure the people on this point. *Should do your age some mischief*—Being an old man you might receive some injury at the hands of the people who might attack us.

Your age—you being an old man. *Mischief*—injury. *Abide*—stand the consequences; pay for. *Let no man...... doers*—Brutus takes upon himself and the other conspirators the sole responsibility of the deed. *Where Antony*—We know that Publius had managed to draw Antony from the

scene of the murder. Now that he has come back the conspirators are anxious to know were Antony be and what he is doing. *Amazed*—bewildered. Note the broken line. indicating the perturbation of the speaker. *Wives*—women generally.

As it were doomsday—" as it were the day of judgment when according to the prophecy men's heart shall fail them for fear and for looking after those things which are coming on the earth." *Men wives......doomsday*—this single sentence expresses very vividly the state of consternation and paralysing sense of calamity that prevailed in Rome after the death of Rome. *As*—as if. *Fates*—Fates, called by the Romans Parcæ, were three in number : *Clotho*, the spinning fate ; *Lachesis*, or the one who assigns to man his fate ; and *Atropos*, or the fate that cannot be avoided. The The Greeks regarded them as the dark and inexplicable powers of fate, daughters of the night. *We will know your pleasure*—we wish to know what is there in stock for us, *That we shall......we know*—we know that death is inevitable *The time*—*i.e.*, the time of death. *Drawing out days*—prolonging the days of life. *Stand upon*—attach importance to, think much of.

Fates, we will......upon—**Expl**. Brutus, the idealist indulges in foolish philosophic commonplaces instead of doing something. Speaking for them all he says that they are anxious as to what the future has in store for them ; they know that death is inevitable but they all desire that their hour of death may be delayed as long as possible. **Note**. These lines should not be taken to express the personal beliefs of Brutus for he is a Stoic, and Stoic have no interest in such things as life and death.

Why, he that cuts......death—the shortening of a man's life by twenty years only shortens in the same degree the period during which he is living in fear of death. Cassius shows complete indifference towards death. *Cuts off*—redress. *Grant that*—If we admit that he who kills himself twenty years before the appointed time of death saves himself twenty years of fearing death. *Then death..... benefit*—then death would be a blessing in disguise. *So*—in that respect. *Abridged*—cut off, shortened. *His time of*

fearing—the time during which he would otherwise have feared.

Grant that... death. **Expl.** A student and philosopher, Brutus cannot help justifying to himself the foul deed by what is at best, sophistry. He consoles himself by the thought that by killing Cæsar they have relieved him of the fear of death which he would otherwise have felt till his hour of death had come. The point worth noting here is that however unconvincing this train of reasoning may appear to us, we cannot for a moment doubt that it convinced Brutus of the righteousness of his cause. *Stoop*—bend low.

Let us bathe our hands in Cæsar's blood. **Expl.** This action of the conspirators fulfils the dream of Calpurnia. Each man smears the blood of Cæsar over his hand. **Note.** To Brutus the act is symbolical of the sacrifice they have made to 'Peace, freedom and liberty,' for at certain sacrificial rites the participants and celebrants were smeared with the blood of the victim. Brutus has already spoken of Cæsar as a sacrificial victim, and of themselves as the sacrifices."

Plutarch says that the conspirators went with bloody hands and naked swords to the Capitol, but does not describe them as deliberately washing their hands in their victim's blood. "In Earl of Sterline's account.

> That all might have like interest in his death.
> And by the same look for like praise or blame,
> Then Cassius, Brutus and the rest began
> With that great emperor's blood to dye their hands,

The same motive may be supposed to actuate the conspirators in Shakespeare's play. By washing their hands in Cæsar's blood they all acknowledged in the most open manner their responsibility for the deed they had done. Thus the symbolical act expressed the same meaning as the words of Brutus 'let no man abide the deed but we the doers.'

Besmear—dip. *Then walk we forth*—then let us walk forth. *Market-place*—Forum. *Waving*—brandishing, flourishing. *Red weapons*—our swords covered with the blood of Cæsar.

Let's cry ......liberty. **Expl.** This is one of the best instances of irony in the play. The chiefs of the conspiracy are exulting in the transcendent virtue and beneficence of their deed, and in the future stage celebrity :—

> So often shall the knot of us be call'd
> The men that gave their country liberty.

But little do they suspect that they are soon to fall into the rude hands of death and Rome that they thought they had freed from the tyranny of Cæsar given over to the absolute monarchy of Octavius.

"Not indeed that the men themselves thought any irony in those speeches : it was natural, no doubt, that they utter such things in all seriousness ; but what they say is interpreted into irony by the subsequent events. And when such a shallow idealist as Brutus is made to overtop and outshine Cassius, the greatest practical genius the world ever saw, what is it but a refined and subtle irony at work on a much larger scale, and diffusing itself secretly, it may be, but not the less vitally, into the texture? It was not the frog that thought it irony, when he tried to make himself as big as the ox ; but there was a pretty decided spice of irony in the mind that conceived the fable."

Note. "The mistake of Brutus is shown in two very noticeable ways. He was afraid of tyranny and so murdered Cæsar. So soon as Cæsar is dead, tyranny begins in the proscription of the Triumvirs. He was blind to the necessity for a strong will like Cæsar's to ensure peace to the state, and so destroyed the one bond of cohesion ; whereupon the whole mass is convulsed and flies apart in civil war ; and it is only when the spirit of Cæsar takes flesh again in person, Octavius that peace is restored."

Wash—bathe your hands. *How many ages hence*—in the distant future. *Lofty scene*—a scene noble in the greatness of the characters and the deed. *Acted over*—represented in a stage performance. *States unborn*—states or governments or people that have not yet come into existence. *Accent*—languages.

How many ages......unknown. **Expl.** Cassius, the practical politician, too, has forgetten to act. He too indulges in extravagant talk about future celebrity for this deed. In this speech we hear Cassius making a triumphant appeal to the whole world and all time.

Note. Taken as a prophecy by Shakespeare of his own play one may say that it has come true. MacCallum remarks in this connection : " What a strange effect these words are apt to produce on auditor and reader ! ' How true ! ' we say, ' the prophecy is fulfilled. This is happening now.' And then the reflection comes that just because that is the case, there is no prophecy and no truth in the scene ; the whole is being enacted in sport. We experience a kind of vertigo, in which we cannot distinguish the real and the illusory, and yet are conscious of both in their highest potence. And this is characteristic of all poetry."

Page 86. *In sport*—in a "play" upon the stage. *Pompey's basis*—the basis of Pompey's statue. **Note.** Pompey's statue was not at the senate-house, but in Pompey's Theatre. Shakespeare, however, transfers it there for dramatic effect. *No worthier......dust*—of no more value than the dust around him.

How many times......dust. **Expl.** Brutus feels gratified at the contemplation of the fact that at some date, in some unknown country and in a language which the civilized world has not heard so far, the play *Julius Cæsar* will be staged and Cæsar will be ' killed ' in this dramatic representation and lie in exactly the same way as lies the real Cæsar now level with the dust.

So oft as that shall be—as often as the play of *Julius Cæsar* will be staged. *The knot of us*—the whole band or company of us. *So oft......liberty*—And each time this play will be staged we shall be looked upon as the deliverers of our country.

Shall we forth—shall we go forth. It is time they did ! (The verb of motion is omitted as often in Shakespeare). *Every man away*—Again the verb of motion is omitted: ' go away.' *Brutus shall lead*—Brutus is the acknowledged leader of the band. *Grace his heels*—we will escort him, do honour to him by following him.

Most boldest—The double superlative as a rule expresses emphasis. If that is so, here the emphasis is ironical for it is not a very bold thing to take shelter behind another man. The guilty consciences of the murderers are clearly shown. *Best hearts of Rome*—those who are held in highest esteem in Rome.

Enter a servant—"This simple stage direction is the 'catastrophe,' the turning round of the whole action; the arch has reached its apex and the Reaction has begun. So instantaneous is the change, that though it is only the servant of Antony who speaks, yet the first words of his message ring with the peculiar tone of subtly-poised sentences which are inseparably associated with Antony's eloquence; it is like the first announcement of that which is to be a final theme in music, and from this point this tone dominates the scene to the very end."

Cæsar is dead. The cause of the conspirators has reached its apex. Our sympathies are no longer with them. In this second phase of the play we shall get interested in the fortunes of Mark Antony whose fortunes will become stronger and stronger as the cause of the conspirators will steadily decline. In Plutarch Antony sends his son, not his servant.

Soft—stay, wait; (they were about to go). *A friend of Antony's*—so long an unimportant person, a mere limb of Cæsar. Antony, from now onwards becomes an important character in the play. In him is continued the bodily presence of Cæsar. *Thus* the servant shows how by actually kneeling. *Bid me kneel......down*—After having knelt, the servant prostrates himself before Brutus. *And being prostrate*—and when I have prostrated myself before you. *Thus bade me say*—commissioned me to say as follows. *Brutus is noble, wise, valiant and honest etc.*—Antony succeeds in his purpose by appealing to Brutus. We know that Cassius too had succeeded to lure him into the conspiracy by such an appeal. Portia too had wormed herself into his confidence by such an appeal. Brutus has a firm conviction in his own righteousness and it is to this fatuous self-righteousness that Antony, first through his servant, and then in person plays. *Valiant*—brave.

Cæsar was mighty......loving—" Note Shakespeare's wealth of epithets, the antithetical constructions in the speech, the spontaneous alliterative effect of the concluding lines and the eloquence of the whole so characteristic of Mark Antony." *Mighty*—great, heroic. *Bold*—courageous. *Royal*—imperial. *Loving*—affectionate. **Note**. There is a touch of submissiveness in this speech of Antony, but it does fight shy of giving due praise to Cæsar. Antony has the courage of his convictions to say what he feels, even though he does not yet know the exact attitude of the people towards the murder of Cæsar and the murderers.

I fear'd Cæsar—regarded him with reverence and awe. *Vouchsafe*—promise, grant. *Be resolved*—receive an explanation. *How Cæsar...death*—how or why Cæsar merited death. *Mark Antony......living*—Mark Antony will consider that the living Brutus is more worthy of his regard than the dead Cæsar. The words 'dead' and 'living' contrast with each other. *But will follow ..faith*—and will not hesitate to throw in his lot with the illustrious Brutus and give him what assistance he can in the present unsettled state of affairs. *Thorough*—another form of 'though.' *Hazards*—dangers. *Untrod state*—the uncertain condition of affairs which needs must follow Cæsar's death. *With all true faith*—most loyally.

If Brutus will......faith. **Expl**. Antony has sent a very cleverly-worded message. He has accurately plumbed the depths of his enemy and is sure of success. All that he wants is to be allowed to come in safely and have it explained to him how it was that Cæsar merited death. If the exlanation is satisfactory Antony promises to have more love and regard for Brutus than for Cæsar and that he would faithfully and loyally follow the changes of Brutus's fortune through all the dangers of the new state of things on which they are entering.

Thy master.... Roman. **Expl**. Brutus has been caught in the snare. The appeal of Antony has gone home. " Observe how readily Burtus accepts the honesty of any one who compliments him judicially. Until now he had invariably spoken of Antony in terms of contempt.

I never thought him wors'—I have always considered him to be a Roman citizen distinguished for both wisdom and bravery. **Note**. This is the first time we hear Burtus talk well of Antony. *So please him come*—if it so pleases him. **Note**. Grammatically *please* is impersonal verb in the subjunctive, in a conditional clause with the conjunction *if* omitted. *Shall be satisfied*—his doubts shall be satisfied. *Depart untouched*—No harm shall be done to him.

Page 88. *Presently*—immedinately. *To friend*—for a friend. *Cf.* ' to wife ' (II. i. 293). *I know that we shall...... friend*—another instance of dramatic irony. Subsequent events will show that Antony will be any thing but a friend to the conspirators. In him will be realized the posthumous prolongation of Cæsar's power. *I wish we may*—Cassius has his doubt about the sincerity of Antony's message, and as we shall learn later, he is right. He has political foresight. *Mind*—feeling in mind. *Yet I have a mind......much* —still my mind misgives ; I have my own doubts about Antony. *Misgiving.........purpose*—my suspicions. *Still*—always. *Shrewdly*—close. *My misgiving......purpose*—my suspicions have an awkward way of proving correct.

O mighty Cæsar ! dost thou lie so low etc. **Expl**. ' Mark Antony shows courage in turning first to Cæsar's body in the presence of the murderers ; also artfulness, as disarming suspicion. He is, of course, uncertain of the attitude of Brutus and Cassius towards him. By apostrophising Cæsar's body, Antony avoids the embarassment cf first meeting the conspirators.' (*Wright*). Frankly he assumes the role of a great admirer of Cæsar who has received a severe shock ; thus disarming suspicion and getting credit for being perfectly open when his hidden meaning is almost sinister. In this speech Antony is feeling his way—not as to his ultinate course which is decided, but to see how far he can make the conspirators unconscious instruments, in his own hand. Cassius, who alone knows that the man they are dealing with is a ' shrewd contriver', is not deceived, but is completely baffled in the attempt to make Brutus see with his own acutenes."

O mighty......measure. **Expl.** Pointing to the dead body of Cæsar Antony laments that one who was so great once, whose victories, honours and trophies, were so many

is now lying level with dust all his glories reduced to the small size of his body. **Note.** There can be no doubt that it is a genuine expression of grief. Antony is not yet in a mood to enter into a conversation with the conspirators for which he had come. The sight of the dead body of Cæsar has overwhelmed him and he must kneel down before the great hero and pay him his homage. Then getting up he addresses the conspirators.

Triumphs—a Roman general who had won decisive victory over the enemy was usually allowed a triumphal entry to the city and the procession was called a "triumph." *Spoils*—booty taken in war. *Shrunk*—reduced to. *This*—As Antony says this he points to the dead body of Cæsar. *Little measure*—the small size of the human body which is also dead. Antony laments the ignoble death that Cæsar has died after all his extensive conquests and glories and honours. *What you intend*—what your future plans are. *Be let blood*—' let blood ' is treated as single verb for ' bleed' and here put into the passive : the metaphor is from the old surgical practice of bleeding. The full phrase would probably be " to let forth blood." The meaning is clear ; 'who else must be bled ? ' or ' who else must bleed ? ' The meaning is repeated in the next phrase.

Who else is rank ?—Who else is too full-blooded and therefore requiring to be out down ? *Rank* is generally used for the over-growth of plants, but here it is used for a morbidly replete habit of body, which makes bleeding necessary. **Note.** " It was the custom with doctors to relieve the excessive richness of the blood by opening a vein ; the remedy was resorted to in all kinds of diseases, often with disastrous result." *I myself*—If I am to be your next victim. **Note.** " Antony is risking very little for Brutus's honour is above suspicion, and is pledged for his safety," *There is no hour......hour*—No time can be more suitable for my death than that of Cæsar's death. I would regard it a rare privilege to die at the same time as Cæsar. *Nor no*—negative.

Nor no instrument......world—No weapon can be more desirable to me for my death than those swords of yours

which are already reeking with the life-blood of the noblest man in the world (*i.e.* Cæsar). Antony would regard it as an honour if he was killed by the same swords that stabbed Cæsar. *Of half that worth*—half so worthy. *Most noble blood......world*—*i.e.*, Cæsar. *Beseech*—pray. *Ye if you*—In Old English was always used in the nominative case and 'you' in the accusative. Shakespeare uses both forms almost indiscriminately and here 'ye' as accusative and 'you' as nominative thus reversing the old distinction. *Bear me hard*—have any ill will against me.

Purpled hands—hands red with the blood of Cæsar. *Reek and smoke*—'To reek' is to give out hot vapour or steam. It is used of blood freshly shed. 'To reek' and to 'smoke' are synonmous *Fulfil your pleasure*—Kill me if that is your desire. *Live a thousand years*—Even if I were to live a thousand years. For the omission of the conditional conjunction *Cf.* 'yet this I will not do, do how I can.' *As yo Like It*, II. iii. 35 or l. 261 :

> Tell him, so please him come unto this place.
> He shall be satisfied.

Apt—ready; prepared; fit. *Mean of death*—way of death, method of death, means of death. *By Cæsar*—by the side of Cæsar—that being the best place for Antony to die. *By you*—by the conspirators, they, according to Antony, being the best people to kill him. 'By' is used in different senses in the line. *The choice and master......age*—the best and noblest men of the time. **Note**. This, of course, is flattery. Antony's real opinion of the conspiraters is given in V. i. 39-44 :

> Villain, you did not so, when your vile daggers
> Hack'd one another in the sides of Cæsar :
> You show'd your teeth like a pes, and fawn'd like hounds
> And bow'd like bondmen kissing Cæsar's feet ;
> While damned Casca, like a cur, behind
> Struck Cæsar on the neck. O, you flatterers.

Or again in V. v. 69-70 :

> All the conspirators, save only he.
> Did what they did in envy of great Cæsar.

Live a thousand years......age. **Expl. (Important).** This speech reveals the courage, sincerity in grief and yet artfulness of Antony. He asks the conspirators to kill him, knowing full well that he is safe, for Brutus has pledged his honour for his safety, and Brutus's honour is above suspicion. Even if he were to live a thousand years, he says, he would not find a moment when he shall be more fit and ready to die nor any place of death that shall please him better, no means of it than when he can die side by side with Cæsar and by the hand of the conspirators whom he calls the flower of the generation, men who possess the greatest power and influence in Rome.

Beg not......us—Do not ask us to kill you. *Must appear*—cannot help appearing. *Though we now......cruel*—Though we cannot help appearing bloodthirsty by this murder which we have committed. *You see we do*—You see that we appear bloody and cruel by this deed; our outward appearance needs must be bloodthirsty. *Yet you see but our hands*—you only see our hands which are, no doubt, bloody. You see only our outward appearance; you do not see our hearts. *And this the bleeding business......done*—Brutus points to the bloody body of Cæsar as he says this. *Bleeding business*—the bloody work, pointing to the body of Cæsar. *Our hearts you see not*—you do not know the reasons that prompted us to this action. *They are pitiful*—*i.e.*, we were actuated solely by pity for the wrongs of the Roman people. *Pitiful*—full of gentle feeling. *Pity to*—pity for. *General wrong*—the wrong done to Rome as a whole, general wrong.

Page 90. *As fire drives out fire so pity pity*—pity for Rome killed in us all feelings of pity for Cæsar, as one fire drives out another. **Note.** The illustration of fire driving out fire is favourite with Shakespeare; it occurs in quite a number of plays. *Cf.*—

'One fire burns out another's burning.
(*Romeo and Juliet*)
'One fire drives out one fire, one nail one nail.
(*Coriolanus*)
'Falsehood falsehood cures, as fire cures fire.'
(*King John*)

'Even as one heat another heat expels.'
(*Two Gentlemen*)

And pity......Cæsar—our pity for the people of Rome nerved our hearts to show no pity to Cæsar. **Note**. Brutus here gives his own motives for the deed and in all honesty he believes that they are also the motives of the other conspirators. **Note**. "It is a common belief still that a fire will not burn properly in a grate if the sun be shinng on it; it is said that the sun puts the fire out!" *Was done this... ...Cæsar*—has prompted us to murder Cæsar. *For your part*—so far as you are concerned. *To you our swords have laden points*—We have no wish to do you any harm. The edges of our swords have become dull. *Our arms, no strength of malice*—The Folio reading is "our arms *in* strength of malice." Capell substituted '*no*' for '*in*', thus making 'strength' the object to 'have' (in the previous line) by putting a comma after Antony and a colon after malice. The line as it now stands in the text would mean: No feeling of malice makes our arms strong against you."

If the Folio reading is retained we have 'our arms *in* strength of malice,' 'arms' and 'hearts' meant to be taken as the subject of 'do receive,' and the line would mean; 'our arms are strong in hatred of wrong; but our hearts feel for you as a brother and welcome you as such.' Brutus means that towards him they have no more malice than brothers have towards one another.

Note 1. It has been suggested that *welcome* if written in an abbreviated form might have been confused with *malice*, but 'our arms in strength of welcome' is not altogether happy or like Shakespeare.

Note 2. Grant while explains the reading of the folio as follows: "Our arms, even in the intensity of their hatred to Cæsar's tryanny, and our hearts, in brotherly love to all Romans, do receive you in."

Note 3. "The metaphorical antithesis is palpable between the leaden points of the swords—*weak* and *untempered*—and the transference of the qualities of *strength* and *temper* to the arms of amity and hearts of brothers."

Note 4. "The disorder in the arrangement of the sentence is probably due to 'and our hearts' being added as an after-thought in the middle of the sentence.'

This line is almost certainly corrupt and no conclusive emenadtion has been suggested.

Of brother's temper—*i.e.*, that feel towards you as brothers. *Do receive you in* welcome you. *Our arms...... reverence*—it is worth noting here that Brutus appeals to friendship and love of Antony. In the speech of Cassius that comes next the appeal is to the ambition of Antony. *Voice*—vote, influence. *In disposing of new dignities*—distributing the public posts and honours of the new regime.

Your voice......dignities. **Expl.** Worldly and ambitious, Cassius talks about ambition and the allocating of public posts and places. No wonder that later on he is accused of 'an itching palm.' Mark Hunter says in this connection : "It is significant that Brutus, so scrupulous and not to stain the honesty of his cause by the imposition of an oath, should suffer such an utterance as this of Cassius to pass without protest, and with apparent approval. He either cannot or will not see the true character of his associates, and the punishment which waits on a blindness, atonce intellectual and moral, is near at hand."

The remarks of Hudson are also worth quoting : "This little remark of Cassius is characteristic. Brutus has been talking about 'our hearts' and 'kind love,' 'good thoughts' and 'reverence.' To Cassius, all that is mere rose-water humbug, and he knows it is so to Antony too. He therefore hastens to put in such motives as he knows will have weight with Antony, as they also have with himself." He knows that this would he a more attractive prospect to such a man as Antony than was offered by Brutus's profession of brotherly kindness."

Cassius is a professional politician. Politics is to him a game, and men are counters to be used ; he has the politician's low opinion of human nature ; he is callous to all higher feelings and wants to deal with people as they deserve from the point of view of his own interest or the interest of his party.

Appeas'd—pacified, satisfied. *The multitude beside themselves with fear*—the people almost mad on account of fear. Plutarch says, " There were sudden outcries of people that ran up and down the city, the which, indeed, did the more increase the fear and tumult." *Deliver you the cause*—give you the reason. *Why I, that did love..... proceeded*—why I, who had so much regard for Cæsar, should have lifted my hand against him. *When*—*i.e.*, even when. **Note**. Brutus and his associates long before this should have thought of appeasing the multitude. They have lost a good deal of precious time in philosophic commonplaces and useless negotiations.

I do not......wisdom—I have no doubts as to the expediency of your course; which I am sure you will explain to me. *Render*—give. He shakes them all one by one by the hand as profession of friendship. *My valiant Casca*—Antony uses the word valiant ironically for Casca, who like a coward struck Cæsar from behind. *Though last...... Tribonius*—Trebonius, we know, was Antony's friend and had pleaded for Antony when Cassius suggested killing him along with Cæsar.

Gentlemen all—alas what shall I say? **Expl**. Antony is a past-master in the art of moving the feelings of people. He can play a whole gamut of them at the same time. He is here playing his part most cleverly. His words, his ejaculations are all calculated to disarm suspicion. With the exception of Cassius, who looks quite through the deeds of men, no one suspects him of any ill-will against them. Cassius also knows that he is a shrewd contriver but is helpless against the strong current of Brutus's irresistible influence.

My credit now......flatterer—my reputation is in such danger that you must think me either a coward not brave enough to avenge the murder of my friend, or a flatterer who wishes to get something out of you. **Note**. The latter was the true supposition, so Antony develops the other. *Credit*—reputation. *Slippery ground*—insecure foundation. As he utters these words he looks down significantly at the ground all wet and slippery with Cæsar's blood!"

Conceit me—think me. *That one of......me*—you must think of me in one of two equally unfavourable ways. *That I did ......true*—Antony again turns to the body of Cæsar lying before him and apostrophizes it in the presence of the conspirators. It cannot be doubted that he has really been affected deeply by this murder. *Dearer*—more bitterly. *Dear* is used of anything which touches the feeling deeply whether pleasantly or painfully. *Thy*—emphasizing Antony's love for and loyalty to Cæsar. *Making his peace*—coming to terms. *Bloody fingers*—fingers steeped in thy blood. *Corse*—dead body.

If then thy......corse? **Expl. (Impt.)** Addressing the dead body of Cæsar Antony says that Cæsar's spirit would be grieved more bitterly than it was by Cæsar's death if it came to know that Antony, a dear friend of his, instead of avenging his murder on his foes is shaking hands with him in the very presence of his dead body. **Note.** Antony loves painting word-pictures. He has already spoken of bloody hands that 'reek and smoke' and now he describes the fingers of the conspirators as 'bloody.' In his speech to the mob we shall find this quality of Antony's oratory at its best. *Thy*—the wounds. *Stream forth*—pour out. *Become me better*—be more decent for me. *To close*—to make peace for myself.

Had I as many......enemies. **Expl.** Antony keeps up his pose of sentimentalism. He makes his peace with the conspirators and then discredits it by saying that it would be fitter for him in the presence of Cæsar's corpse to weep as profusely as his wounds shed blood even if he had as many eyes as he has wounds.

Page 92. *Bay'd*—brought to bay. A stag is said to stand at bay when at the end it turns upon the dogs. *Hart*—the play upon the word 'hart' is a sort of relief to the bitter feelings of Antony. Cæsar is compared to a noble hart that is hunted by many noble hunters together.

Sign'd in thy spoil, etc.—marked with that which they have robbed from thee, and crimson'd by the death; in other words, 'marked with the blood that flowed from you when you were slain.' *Spoil*—is a term in hunting used for

the prey. *Lethe*—death, from Latin, *Letum*, sometimes written *lethum* from a supposed connection with Lethe, a river of the lower world. It is a "river of forgetfulness from which the spirit departing from the body was forced to drink before admittance to the world of the dead and previous to another incarnation." It is customary even now in hunting to paint the faces of novices with the blood of the hunted animal. *O World......thee*—the world was the forest in which the hart (Cæsar) wandered about; and Cæsar was really the heart of the world. Cæsar like a hart was brought to bay at the Capitol and the conspirators like hunters surrounded his body, attacked him, slew him and then like hunters painted their arms up to elbows with the blood of their victim. *How like......lie*—you have been hunted to death by noble and illustrious men. **Note**. While lamenting the death of Cæsar Antony does not forget to pay a compliment to the conspirator. He is blowing both hot and cold in the same breath.

O World......thee—Coleridge does not think that these two lines are genuine "not because they are vile; but first on account of rhythm, which is not Shakespearean, but just the very tune of some old play, from which the actor might have interpolated them; secondly because they interrupt, not only the sense and connection, but likewise the flow both of passion and (what is still more decisive) of the Shakespearean link of association. As with many another parenthesis or gloss slipt into the text, we have only read the passage without it, to see that it never was in it."

On "princes" Wilson has the following note:

"Deer-hunting, especially in enclosures, was in the middle ages a favourite pastime of Kings. Queen Elizabeth pursued this diversion even in her seventy-seventh year and James I was so engrossed by this passion for hunting, that he neglected the most important business to indulge it; and even affected the grab of a hunter when he ought to have been in that of a king." *Mark Antony*—Cassius gets impatient with Antony's remarks which he does not like and wants to stop him.

Cold modesty—understatement which would seem like coldness. *The enemies...modesty*—Antony says that as a

friend of Cæsar he is paying a cold and scanty tribute of affection to Cæsar, for as much as what he has said in honour of him would be said by even his enemies. *I blame you not......us?*—Cassius wants to bring Antony to the point. He is not much concerned about the praise of Cæsar. What he is anxious to know is the attitude of Antony towards them. *Compact*—agreement.

Prick'd—marked on the list. It is a technical word dating from the time when lists were marked with a point instead of ink. *Will you......friends*—Are we to count upon you as one of us. *Or shall we on you*—Or shall we proceed with our plans without your aid. *On*—go on. Verb of motion omitted. *There I took your hands*—I shook hands with you to show that I was on your side.

But was indeed sway'd......Cæsar—But was carried away by the intensity of my feelings at the sight of the dead body of Cæsar. The sight of the dead body of Cæsar so completely overwhelmed me that I forgot the matter in hand. *Upon this hope...dangerous*—upon condition that you will fulfil my hope that you will justify your deed by telling me why and for what reason Cæsar is a menace to our liberty. **Note**. It is to be noted here that Antony very cleverly evades the practical Cassius and goes back to Brutus and his "reasons."

Or else...spectacle—If we fail to give you good reason for the murder of Cæsar this spectacle would be a cruel and savage one. *Or else*—If we do not give you a sound reason. *And his*—the murder of Cæsar. *Savage spectacle*—a brutal sight. *Full of good regard*—we have such good reasons, matters worthy of consideration; worthy of approval.

That were......satisfied—Brutus, the idealist, is so convinced of the righteousness of his own motives that he does not for a moment entertain any doubt that somebody else may not find them so pure. He is sure that Antony would acquiesce in the justice of his cause though Cæsar were his own father. *That's I all seek*—I ask for nothing more except to know your reasons for murdering Cæsar. *And moreover suitor*—and I also beg that. *Produce*—bring forth. *Market-place*—Forum. *Pulpit*—originally there was only

one pulpit or *Suggestum*, in the Forum, which was at first called *Templum* because it was consecrated by the augurs. This pulpit or stage obtained its name, 'Rostra,' in B. C. 238 from the beaks of captured ships placed on it as decorations. In Cæsar's time there were two such rostra, as well as several *smaller platfroms, from which orators might address the people.*

As becomes a friend—as a friend should do. *In the order*—in the course. *Speak*—say a few words. *Speak in the order......funeral*—speak in the course of the celebrations of his funeral. It was a custom among the Romans as it is still among the French that a speech summing up the good qualities of the dead man is made by one of his friends. Among the Romans "If the deceased was of illustrious rank, the funeral procession went through the Forum and stopped before the rostra, where a funeral oration was delivered." It was a very ancient practice among them.

You shall Mark Antony—This is one of the many mistakes of policy that Brutus made against the better judgment of Cassius. *Brutus, a word with you*—Cassius scents danger in this fresh move of Antony : he warns Brutus, but his warning is brushed aside. *Moved*—influenced.

You know not what..... utter. **Expl.** Cassius has his own doubts about the sincerity of Antony. He is afraid that if allowed to speak in the funeral of Cæsar he may turn the tide of feelings against them.

Page 94. *By your pardon*—allow me to judge of that. As already remarked Brutus is very self opinionated and it is this self-opinionativeness that prevents him from availing himself of the wisdom of others. *I will......first*—Verb of motion omitted again. Brutus says that he will first speak to the people. *Our Cæsar's death*—this is interpreted in two ways : (1) our assassination of Cæsar. (2) Take 'our' applying to Cæsar so that Brutus still claim to be a friend of Cæsar.

I will protest—I shall declare, testify. *True*—due, proper. *And that we......ceremonies*—I shall tell the people that we have no wish for Cæsar's funeral to be conducted otherwise than with all due rites and religious observances. *It shall*

......*wrong*—it shall do us more good than harm. **Note.** "Note the high self-appreciation of Brutus here in supposing that if he can have a chance to speak to the people and to air his wisdom befor them, all will go right." *Advantage*—benefit. *Wrong*—harm.

Fall—happen. *I know not ..not*—With this laconic condemnation of Brutus's action Cassius satisfies himself. In contact with Brutus his conduct has undergone such a sudden revolution that not once he insists upon having his own way. *Shall not*—must not. *You shall not......us*—In your funeral oration you must not cast any blame on us. *Devise of*—think of. *But speak all good......permission*—you can say what you like in praise of Cæsar, only tell the people that you have our authority for doing so.

About his funeral—in the matter of his funeral. *Else shall you......funeral*—otherwise you will not be allowed to take any part in the funeral ceremonies of Cæsar. *Be it so......more*—very readily Antony agrees to these conditions. "Observe how studiously Antony subsequently keeps to the letter of his engagement, until his formal funeral address is over, and he has descended from the rostra."

Prepare the body—see that the body is laid out properly. *O, pardon me*—Left alone with the dead body of Cæsar. Antony gives free vent to his thoughts. All the time he addresses the dead body and incidentally tells us his plans so that we know part of the plot beforehand. This is one of the uses of a soliloquy—to acquaint the audience with the events that are to come.

Though bleeding piece of earth—He is referring to Cæsar's dead body lying in a pool of blood. *Meek*—mild. *That I am......butchers*—that I am acting in a mild and submissive manner towards your murderers. *Thou art the ruins of the man .....times*—As you lie there you are the remains of the most illustrious man the world has ever known. *The tide of times*—course of ages. **Note.** Life is often compared to a river, the waters of which, the individual lives, are ever flowing away to be merged in the sea of death. Elsewhere Shakespeare compares time to a shoal or sandbank in the river of death, on which we shelter for

a little till we are swept away by the stream and seen no more." *Woe......blood*—May disaster overtake those who murdered thee. *Costly*—precious. *Over the wounds*—standing before your mangled body. *Ope*—open. *Dumb mouths*—He is referring to the wounds which accuse the murderers though they utter no word. Malone compares *A warning for Fair Women* :

> I gave him fifteen wounds
> Which now be fifteen mouths that do accuse me.

Ruby lips—lips stained with blood. *Which little......lips*—the wounds are like dumb mouths, they have no voice yet they accuse the murderers in their muteness. *To beg the voice...tongue*—pleading with dumb eloquence for me to speak in their behalf. *A curse*—" in the form of plague. Plagues were commonly regarded as inflicted upon accursed men for the punishment of their wickedness. Hence plague and curse came to be regarded as equivalent terms. *Cf.* ' A plague on both your houses' (*Romeo and Juliet*)—curse both your houses." *Light upon*—fall. *Minds of men*—(**Impt.**) In the folios it is ' it is limbs of men ' which most editors retain. ' Minds is the emendation of Dyce and makes good sense.

Limbs of men—has been explained as ' the bodies of men regarded as divided into different parts and so brought more vividly before our imagination.' " If this reading is correct, the obvious meaning is that there will be civil war, and the limbs of combatants and non-combatants will suffer. Men will be treated precisely as Cæsar has been. But there is a certain clumsiness about the phrase which we hardly expect of Antony, and which has led commentators to suggest *lives* (Johnson) and *sons* (Grant-White) and *minds* (Dyce), which would be an improvement ; as well as *kind, line, loins, tombs*—which would not. If the reading is wrong, it seems more likely that some such phrase as ' the limbs of Rome ' was the original—a quite familiar metaphor, but one which may have puzzled a printer with a turn for emendation."

Page 96. *Domestic fury*—civil war. *Cumber*—obstruct and so prevent ordinary work. The idea is that the whole

of Italy shall be embroiled in war: and the ordinary activities of life shall be suspended. *So in use*—usual; an everyday occurrence. *And dreadful......familiar*—people will get so used to dreadful sights. *Behold*—see. *That mothers ... smile*—That finer feelings shall be blunted. *Quarter'd*—cut to piece. *With the hands of war*—by the mercenary soldiers. **Note.** "Political criminals were ordered to be hanged and then quartered, these quarters being exposed in some public places for the people to see that the traitors were really dead." *Choked*—being choked; the auxiliary verb is omitted, as frequently in Shakespeare and Milton. *With custom of*—being habituated to. *Fell deeds*—atrocious cruelties. *All pity choked.........deeds*—the finer feelings of the people will be blunted by the frequency of atrocious deeds.

Blood and destruction shall be......deeds. **Expl. (Impt.)** Antony curses the whole of Italy for the murder of Cæsar and draws a vivid picture of the future as a result of this atrocious deed. Deeds of violence and blood, he says, will become so common and the people shall become so inured to terrible sights that mothers shall look on with indifference though their children be hacked to pieces by the sword, their finer feelings being blunted by the frequency of such atrocious cruelties.

Raging for revenge—roaming about to revenge itself on its murderers. The spirit of Cæsar would stalk over the world in search of vengeance. **Note.** Wright points out that there is a climax here—the curse is to light on the bodies of men, on their families, and lastly on the country as a whole. *Até*—the classical goddess of strife and revenge. It should be noted here that Elizabethan writers freely used the language and figures of classical plays which they were almost all of them trying to imitate. *By his side*—in company with. *Come hot from hell*—*hot* means "in hot haste"; but the fact that the scriptural hell as opposed to classical Hades was hot lent colour to the expression. So that *hot* may suggest burning hell of the Bible or it may mean 'straight from hell'; 'still heated with the motion'.

Confines—within these territories of Italy. *With a monarch's voice*—with the authority of a king. *Cry 'Havoc'*

i.e., give no quarter. Cry 'no mercy.' In military operations of old times *havock* was the word by which declaration was made that no quarter should be given. *Let slip—i.e.*, from the leash or the slip by which the hounds are held. Let the dogs of war range freely over the world. '*Havoc*', *let slip*—" These terms are derived from the sport of coursing. Mr. Thomas (Shakespeare Society Papers, 1844 Vol. 2) gives the following note on this passage: 'In the paddock were two harriers. At one end was kept a buck educated for the purpose; he was let go from the other and to go home as fast as he could. After a little law given him, the greyhounds were slipped, and the dog first in won the prize.' 'Hay! voux!' is dog-language to this day with harriers. In the *Book of Sports or Laws of the Paddock*, published at the end of King James I's reign, are these directions: 'No keeper shall slip his greyhounds till the warden throws down his wardour and cries 'Hay! Voux!' Is not this the meaning of the passage in *Julius Cæsar*? The phrase occurs again in *Coriolanus* (III. i.):

> Do not cry havoc, where you should but hunt
> With modest warrant.

The dogs of war—famine, sword and fire. Talking of a king going to war Shakespeare says in the first Prologue of *Henry V*:

> ' at his heels
> Leash'd in like hounds, should famine, sword and fire
> Crouch for employment.

The meaning is that the spirit of Cæsar would send out sword, famine, and war, as greyhounds are slipped from a leash. *That*—so that. *This foul deed*—this cruel and wicked deed. *Shall smell above the earth*—shall pollute the whole world. *Carrion men*—dead bodies. *Groaning for burial*—left unburied and so decomposing. Even in modern English we talk of dead bodies "calling loudly for the earth."

That this foul.........burial. **Expl.** Until the earth shall be polluted by the bodies of the unburied dead, as the result of this cruel and wicked deed. **Note**. The idea is that men cannot avoid the memory of this foul deed, just as they cannot escape the smell of decaying corpses, groaning

for burial, *i.e.*, awaiting burial for which their condition may be said to cry out. We have numerous old stories of ghosts appearing to men and demanding the burial of their bodies forgotten in some wild spot since the spirit could not enter the abode of the dead till the body was propetly buried. *Cf. Titus Andronicus* :

> Titus unkind and careless of thine own,
> Why suffer'st thy sons unburied yet,
> To hover on the dreadful shore of Styx."

And Cæsar's spirit, ranging......for burial. **Expl.** (**Impt.**) It must be remembered that there is at least one element in Antony that is not selfish : his attachment to Cæsar is genuine, and its force is measured in the violent imagery of the vow with which, when left alone for a moment with the corpse, he promises vengeance till all pity is 'choked with custom of fell deeds'. In the course of this declaration of vengeance Antony prophesies civil war and bloodshed in Italy, when the spirit of Cæsar thirsting for revenge shall roam all over the world like a beast of prey, and in company with the goddess of strife and revenge shall cause these territories to be ravaged mercilessly by famine, war and fire and proclaim with a monarch's voice 'no quarter' throughout the world so that this foul deed shall always be remembered by men when they shall ever smell the decaying corpses, groaning for burial. (The point is that this one murder will not be revenged till it causes numerous such bloody acts to be done.)

Octavius Cæsar—was the grand-nephew of Cæsar—being his sister's daughter's son. His full title in history is Cassius Julius Cæsar Octavianus Augustus. He was at Appollonia in Illyria when Cæsar was murdered. He knew Cæsar had nominated him his heir and therefore left for Rome as soon as he heard the news of Cæsar's death. *To come to Rome*—for Octavius was then in Illyria. *And is coming*—Actually Octavius did not arrive at Rome till May 43 B. C. For dramatic reasons Shakespeare makes his arrival on the same day as the murder of Cæsar *i.e.*,—on the 15th of March. *O Cæsar* ! The servant is overwhelmed with grief at the sight of the dead body of Cæsar.

'Note the dramatic pause, due to overmastering emotion, indicated by the broken line.' *Big*—*i.e.*, with tears, full of grief. *Get thee apart*—step aside; retire in solitude. *Passion*—feeling, grief. *Is catching*—is contagious: the sight of one's sorrow fills another with it. *Cf.*

> Mine eyes ever sociable to the shew of thine
> Fall fellowly drops. (*The Tempest*).

Beads of sorrow—tears. *For mine eyes.........water*—the sight of your tears brings tears into my own eyes. *Lies*—halts for the night. His resting place to-night is about seven leagues from Rome. *Post back*—go back in haste; *Chanced*—happened. *A mourning Rome*—Rome mourning the murder of Cæsar. *A dangerous Rome*—it is not yet safe for Octavius to enter Rome. *No Rome......yet*—There is a play on the word 'Rome' as in I. ii. 156. 'Rome' and 'room' were pronounced alike in Shakespearean English. *Hie hence*—go back with all haste. *Thou shalt not back*—you shall not go yet. The verb of motion omitted again. *Thou shalt ....market-place*—Antony asks the servant of Octavius to help him to remove the corpse of Antony to the Forum. *There I shall......bloody men*—I shall sound the people during my speech and see in what way they regard the murder of Cæsar.

Page 98. *How the people take*—in what light they regard, what is their reaction towards. *Cruel issue*—this brutal deed. *According to the which*—and according to the way in which the people take the deed. *Discourse*—inform, report; speak. *Lend me your hand*—help me to carry the dead body of Cæsar.

SCENE II

I. SUMMARY OF THE SCENE

The scene opens in the Forum, which was a large open space in the middle of the city, surrounded on all sides by public buildings and used for mass meetings, and political addresses. It was the centre of Roman civic life.

The speech of Brutus. The crowd, assembled there, demand of Brutus the reasons for Cæsar's murder. Brutus gets into the pulpit and begins his speech. In a logical,

argumentative way he gives the crowd his justification for Cæsar's murder. He loved Cæsar, but he loved Rome more and since Cæsar threatened the liberty of Rome, he killed Cæsar. Brutus has nothing to say in accusation of Cæsar except that he was ambitious and in that way a deadly enemy to freedom. He cannot conceive of any true Roman who would willingly be a bondman and therefore concludes that the people concur with him and see the logic of his reasons and the justification of his deed. But they have been so used to bow down before some idol, and so completely do they misunderstand the trend of Brutus's arguments that they want Brutus to take the place of Cæsar and become king. Brutus does not see the irony of their acclamations, and feeling confident that no words from any one else will have weight with those who listened to him with such intelligent appreciation requests the multitude to stay and hear the speech of Antony.

The speech of Antony. Antony enters the market-place bearing with him the body of Cæsar. His purpose is to test how the mob would take Cæsar's death, and finds them for the moment all in favour of Brutus. Taking up the word ' ambition ' from Brutus's speech he refutes the contention that Cæsar was ambitious. As he proceeds he uses the word ' honourable ' as applied to Brutus to test again the feelings of the audience. The emphasis upon the word gradually changes from sincerity at the start to the bitterest irony Then he rebukes the mob for not showing sympathy for the dead Cæsar whom they all loved at one time. Then cleverly pausing, as though overcome by the intensity of his emotion he leaves his words to work awhile. The tide is already on the turn ; pathos and irony have hit their mark and Cæsar's ambition is no longer so plain and evident to those in whose sound reason Brutus had placed such absolute trust.

Antony continues, and in this part of his speech, being sure of his audience, he ironically suggests the idea of an outbreak and appeals to their curiosity by producing Cæsar's will, which however he pretends he must not read to them for fear of the consequences. This excuse of course

has its immediate effect in making the mob insist upon the will being read to them. Antony now knows that the day is his, but his victory must be rendered complete by a further stimulus to the passions of his audience. For this purpose he calls upon them to make a ring round the corpse of Cæsar. The ring being made, very adroitly Antony points to the many wounds that Cæsar received at the hands of the traitors. He takes off the mantle which Cæsar had worn at the time of the murder, and evokes in the mob the desire to revenge Cæsar. The mob catch up the words 'traitor' and 'revenge' and shout "Revenge! About! Seek! Burn! Fire! Kill! Slay!"

Cæsar's will. That their fury may be worked up to the highest pitch, that it may have food to sustain itself at that pitch, and that it may be communicated to the people generally it is necessary that Cæsar's will should be made known. Pretending, therefore, that he had no wish to stir them to a revolt he hints that Cæsar's murder was due to private malice, not to a sense of public wrongs. At last he discloses the provisions of the will, by which seventy-five drachmas are given to each Roman citizen and all his walks and private arbours and newly planted gardens.

By this time the fury of the mob cannot contain itself and Antony has the satisfaction to see them disperse bent upon revenging Cæsar and punishing the conspirators.

II. HISTORICAL BASIS OF THE SCENE.

Shakespeare has put into one scene the following events of different days which he borrows from Plutarch :—

1. The speech of Brutus the next morning.
2. The speech of Antony.
3. The terms of Cæsar's will.
4. Its effect on the citizens.

1. "The next morning Brutus and his confederates came into the market-place to speak unto the people, who gave them such audience, that it seemed they neither greatly reproved nor allowed the fact; for by their great

silence they showed that they were sorry for Cæsar's death, and also they did reverence Brutus." (*Life of Cæsar.*)

"There, a great number of men being assembled together one after another, Brutus made an oration unto them, to win the favour of the people, and to justify what they had done. All those that were by said they had done well, and cried unto them that they should boldly come down from the Capitol: whereupon Brutus and his companions came down into the market-place. The rest followed in troupe, but Brutus went foremost, very honourably compassed in round about with the noblest men of the city, which brought him from the Capitol, through the market-place, to the pulpit for orations. When the people saw him in the pulpit, although they were a multitude of rakehels of all sorts, and had a good will to make some stir; yet, being ashamed to do it, for the reverence they bare unto Brutus, they kept silence to hear what he would say. When Brutus began to speak, they gave him quiet audience: howbeit, immediately after they showed that they were not all contented with the murder." (*Life of Brutus*).

2. "He made a funeral oration in commendation of Cæsar, according to the ancient custom of praising noble men at their funerals. When he said that the people were very glad and desirous also to hear Cæsar spoken of, and his praises uttered, he mingled his oration with lamentable words; and by amplifying of matters did greatly move their hearts and affections unto pity and compassion. In fine, to conclude his oration, he unfolded before the whole assembly the bloody garments of the dead, thrust through in many places with their swords and called the malefactors cruel and cursed murderers." (*Life of Antony*).

3. "For first of all, when Cæsar's testament was openly read among them, whereby it appeared that he bequeathed unto every citizen of Rome 75 drachmas a man; and that he left his gardens and arbours unto the people, which he had on this side of the river Tiber, in the place where now the Temple of Fortune is built: the people then loved him and were marvellous sorry for him. Afterwards, when Cæsar's body was brought into the market-place, Antonius

making his funeral oration in praise of the dead, according to ancient custom of Rome, and perceiving that his words moved the common people to compassion, he framed his eloquence to make their hearts yearn the more; and taking Cæsar's gown all bloody in his hand, he laid it open to the sight of them all, showing what a number of cuts and holes it had upon it." (*Life of Brutus*).

4. "There withal the people fell presently into such a rage and mutiny, that there was no more order kept amongst the common people. For some of them cried out, 'Kill the murderers': others pluck up forms, tables and stalls about the market place, as they had done before at the futneral of Clodius, and having laid them all on a heap together, they set them on fire, and thereupon did put the body of Cæsar and burnt it in the midst of the most holy places. And furthermore, when the fire was thoroughly kindled, some here, some there, took burning fire brands and ran with them to the murderers' bouses that killed him, to set them on fire. Howbeit the conspirators, foreseeing the danger before, had wisely provided for themselves and fled. (*Life of Brutus*).

"With all these words he put the people into such a fury, that they presently took Cæsar's body and burnt it in the market-place, with such tables and forms they could get together. Then when the fire was kindled they took fire-brands, and ran to the murderers' houses to set them on fire." (*Life of Antony*).

III. DEVIATIONS FROM PLUTARCH

Shakespeare departs from Plutarch in the following details :—

1. The speech as delivered by Brutus is entirely Shakespeare's own. In the play it is received enthusiastically by the mob but in Plutarch it is given a respectful but cold reception.

2. Many details of the speech of Antony too are Shakespeare's own.

3. Shakespeare makes Octavius Cæsar arrive in Rome on the day of Cæsar's muder *i. e.*, the 15th of March. In Plutarch he does not come to Rome till May,

IV. EXPLANATORY AND CRITICAL COMMENTS ON THE SCENE

Characters of Brutus and Antony contrasted. This scene is very important inasmuch as it provides a contrast between the characters of Brutus and Antony through their speeches. There is dignity, moral weight and reasoning in the speech of Brutus and these qualities predominate in his character too. The 'gamesome' Antony appeals to their imagination, to their passions and has frequent recourse to animated gesture and pathos of tone. The result is that the cold euphuism of Brutus's speech crumbles away and the cause of the conspirators is hurried to its ruin when Antony exercises his oratorical spell upon the Roman people and upon the reader.

Brutus shows complete ignorance of human nature when he urges reason to a fickle, irrational, passion-swayed mob. So convinced is he of the purity of his motives that it is beyond the range of his ideas to think that there should be any one so vile as to love his country by subordinating all selfish feelings to the good of the country. Antony, on the other hand, has felt and understood the pulse of his audience and with his mastery of every phase of feeling he plays a perfect sonata upon the instrument of human emotions. From *sympathy with bereavement*, which is the opening theme of his speech he makes his audience *curious* and soon after impatient. In that mood he shocks them suddenly by revealing to them the wounds made in Cæsar's body by the daggers of his false friends. Then follows the reading of the will and there is a spontaneous burst of gratitude from the mob. Now is the time to rouse them to rage, to fury, to mutiny. Antony strikes while the iron is hot and proves himself a great orator.

V. NOTES, EXPLANATIONS AND REFERENCES

Page 98. *Throng*—crowd. *We will be satisfied*—We must be given reasons (for the murder of Cæsar). *Give me audience*—listen to my explanations. *Part the numbers*—divide the crod into two sections. *Public reasons shall be rendered*—a public explanation shall he given. **Note**. Some

editors interpret 'public' as reasons of state, not mere arguments from personal grievance. *I will hear Brutus speak.* **Note.** The first citizen is a practical man and an originator; all the practical suggestions come from him, for it is he who suggests that a triumph should be given to Brutus and also that Mark Antony should be heard. He assumes the role of a leader, and wants to start a discussion with Antony by saying "This Cæsar was a tyrant".

I will hear Cæsar etc.—The second citizen decides to listen to Cassius and then compare notes with the first and third who are going to listen to Brutus. **Note.** The second citizen listens and reflects and is sympathetic. Very often he is nothing but a mere echo of the first one. The first citizen says "I will hear Brutus speak"; he follows with, "I will hear Cassius". When the former suggests that a triumph should be given to Brutus, the latter puts in "Give him a statue with his ancestors".

Severally—separately. *Rendered*—give. *Is ascended*—has ascended. **Note.** In Elizabethan English *is* is a common auxiliary with a verb of motion. "In Shakespeare's time the perfect sense of verbs of motion was formed with the auxiliary verb 'to be' and not as now with 'has'"—*Wright.*

Note. The third citizen is a perfect partisan he is good natured and responsive and has a big stock of admiration: ideas are nothing to him, persons everything. With him it is 'noble Brutus', and 'noble Antony' and 'O royal Cæsar'. and it is he who says of Brutus 'Let him be Cæsar'. *Silence*—Brutus is held in such great respect by the people that they enjoin silence on others as soon as he is about to speak. *To the last*—till the end. Brutus craves a patient and silent hearing at the hands of the audience.

Lovers—friends. *Hear me for my cause*—listen to me, not so much for my sake, as for the sake of the cause that I plead. *Be silent that you hear*—Do not interrupt me if you want to hear all that I have to say. *Believe me for mine honour*—I pray you for the sake of my honourable character to believe that what I say is true. As I am an hohourable

man I shall tell only the truth. *Have respect......believe*—and let my character known for honour weight with you in judging me. If you pay due consideration to my honorable character you are bound to believe me. *Censure*—judge. Censure in Shakespeare's time was often used as a neutal word and did not express blame.

Awake your senses—The jingle of *senses* with *censure* is intended, though, as the one word means 'feeling' and the other 'to give an opinion' they are not etymologically connected. *Awake......judge me the better*—Bring all your intelligence to bear upon the facts so that your decisions may be accurate and just. *And dear friend of Cæsar's*—Brutus presupposes that there are not many friends of Cæsar in the audience. *Brutus' love to......his*—My regard for Cæsar was as much as his. *Demand*—ask. *Rose against Cæsar*—lifted his arm against Cæsar.

Page 100. *Not that I love......more.* **Expl.** Brutus explains that he killed Cæsar not because of any want of love for him but because he loved Rome. It was his love of Rome that actuated him to kill Cæsar who threatened to make it a slave country. Craik takes "less" to mean "less than the dear friend of Cæsar" and "more" to mean "more than the dear friend of Cæsar". **Note.** Compare the words put into the mouth of Brutus in Earl of Sterline's *Julius Cæsar*:

> I owe him much, but to my country more.
> This in my breast hath great dissension bred.
> I Cæsar love, but yet Rome's enemy hate.

Had you rather—would you wish. *Had you rather...... free men.* **Expl.** Brutus's main reason for the murder of Cæsar is that his presence threatened the liberties of the people of Rome. If he had been alive all Romans should have passed their days as slaves, and now that Cæsar is dead, Brutus argues, they are all free men. He therefore asks them what they would have preferred—Cæsar alive and they slaves or Cæsar dead and they all free men.

Note. "In the composition of this speech Shakespeare has evidently imitated 'the brief compendious manner of speech of the Lacedaemonians', which Plutarch says that

Brutus affected. In the extracts from Brutus's letters given in Plutarch's *Life of Brutus* we see the same striving after brevity and logical precision as is noticeable in this speech. For instance, take the following sentence addressed by Brutus to the Pergamenians: "I understand you have given Dolabella money: if you have done it willingly, you confess you have offended me: if against your wills, shew it then by giving me willingly." The repetition of the word 'offended' and the many conditional clauses, indicate that Shakespeare composed it with this letter of Brutus before him."

As Cæsar loved......him. **Expl.** Here are arguments, that may satisfy a philosopher but will not convince a crowd. There is no appeal to their emotions and their feelings therefore are untouched. In a cold, dispassionate manner Brutus tells them that for the love that Cæsar had for him he sheds tears, for the success he had in life he feels glad, for his courage he honours him, but because he was ambitious he killed him. **Note.** The whole of this sentence, like the rest of the speech, is euphuistic in style and expresses the impassiveness of Brutus's oration. The greatest man of the world has just been assassinated; the mob are swaying with fluctuating passions; the subtlest orator of his day is at hand to turn those passions into the channels of vengeance for his friend. Brutus called on amid such surroundings to speak for the conspirators, still maintains the artificial style of carefully balanced sentences, such as emotionless rhetoric builds up in the quiet of a study. "Note the antithetical balanced construction: 'hear me', 'believe me,' 'censure me'; 'cause,' 'honour', 'wisdom'; 'be silent', 'have respect', 'awake'; 'hear', 'believe', 'judge'.

As he was fortunate—when he met with success in life. *Valiant*—brave, courageous. *There is tears for his love...... ambition*—this is merely repetition of the idea expressed in the previous sentence "An example of climax: 'weep', rejoice', 'honour', 'slew'. The meaning of these words is repeated in 'tears' 'joy', 'honour' 'death'. *Who is here so......bondman*—Is there any one here so base as to willingly

submit to slavery? **Note**. Brutus asks a question and pauses for corroboration. *Bondman*—slave. *If any, speak ......offended*—if there is any such let him speak out, for in his eyes I must appear guilty. *Rude*—barbarous, uncivilised.

Who is there......Roman. **Expl**. To the mind of Brutus a Roman is a civilized person who will not brook slavery in any form, whereas an uncivilized person is born with the shackles of slavery round his neck and dies with them. Brutus feels convinced that no Roman could be so degenerate as to forget his freedom which is his birth-right. **Note**. Of this speech of Brutus Dowden writes: "He addresses a Roman mob as if he were reasoning with students in a philosophical school. It is a purely academic oration."

Vile—wicked. *I pause for a reply*—This pause is one of the common oratorical tricks. **Note**. On analysis we find that so far Brutus has restricted himself to three different appeals to the audience :—

1. To their love of freedom when he asks them :
Who is here so base, that would be a bondman ?
2. To their culture and civilization when he asks them :
Who is here so rude, that would not be a Roman ?
3. To their patriotism when he asks them :
Who is here so vile that will not love his country ?

And the answer to all these questions is 'None, Brutus, none'. Little do they understand of Brutus's speech, but they feel they must show some enthusiasm.

Then none have I offended—How easily is Brutus convinced that the mob concurs with him! Conscious of the purity of the righteousness of his own motives he is sure that people have no doubts or suspicions about him.

I have done......Brutus. **Expl**. Brutus asks the people to do to him the same as he did to Cæsar if he were guilty of Cæsar's crime; he offers himself to be killed should he be found ambitious like Cæsar. *Than you shall do*—*i.e.*, if you so decide.

The question of his death—"The consideration of the justice of his death is recorded in the archives of the

Capitol. Shakespeare here seems to indicate that the action of the conspirators had been discussed at a meeting of the senate, and that the result of the debate had been recorded in the public records. There was, however, hardly time for such a debate since the murder." *Enrolled*—recorded. *In the Capitol*—*i.e.*, in the public records kept in the Capitol.

Extenuated—undervalued; made less. *His glory not extenuated*—the honour and renown which were deservedly his have not in any way been depreciated. *Enforced*—emphasized; exaggerated. *Nor his offences.........death*—Nor have the defects which led to his death been exaggerated. *His body*—the dead body of Cæsar. *Though he had no hand in his death*—although he is not in any way responsible for the murder of Cæsar: though he took no part in slaying him.

Benefit of his doing. **Expl**. Brutus wants to impress upon the people that Antony is one of them and that he will share the administration of the country with them. *Commonwealth*—the new republican state which was to come on account of the death of Cæsar. *As which of you shall not?* **Expl**. Brutus promises every body among the audience a place of responsibility in the new government to be formed. It is a sop that he throws ito them. Being a vague offer it has not the same effect on them as Antony's offer of 75 drachmas to every Roman citizen. *With this*—with these words. *My best lover*—*i.e.*, Cæsar. **Note**. It is stated by Plutarch that Cæsar loved the mother of Brutus and therefore regarded Brutus with special favour.

I have the same dagger......death—Brutus offers himself to be killed by the people, by the same weapon with which he killed Cæsar, should his death be required in the interest of the country. He is quite willing to sacrifice himself at the altar of his country. No doubt he killed Cæsar but he will not spare himself either if it was found that he stood in the way of his country's interest in any way. *Live, Brutus! live!*—the mob do not want Brutus to die; they want him to live.

Bring him—escort him. *Bring him with triumph*—Let him have a triumph. **Note.** A Roman triumph was solemn

procession in which a victorious general entered the city in a chariot drawn by four horses. *Give him a statue...... ancestors*—Let us honour him by making him a statue while he is alive along with his ancestors.

Let him be Cæsar. **Expl**. The mob want a leader. One Cæsar is dead ; they must have another. Let Brutus become that leader. It is obvious that the speech of Brutus has fallen on deaf ears. They want Brutus to occupy the position in Rome which Cæsar had held, and for holding which Brutus put him to death, as Brutus has just explained. **Note**. "The crowd is so utterly insensible to the motive that actuated Brutus, that they would reward him by exalting him to the height of power that in Cæsar's case he had condemned as criminal. It is a case of 'the king is dead, long live the king.' The people must have an idol to bow down before, and for the moment pay Brutus the same deference that was formerly paid to Cæsar."

Page 102. *Cæsar's better parts .....Brutus*. **Expl**. These lines show that republicanism is dead ; and that Brutus has driven the last nail in its coffin by murdering Cæsar. He murdered Cæsar because he wanted the crown—at least that was the allegation against him. Now that he is dead the people want to crown Brutus. In making Brutus king, they say, that they shall be crowning one who possesses all Cæsar's nobler qualities—and Brutus hated the very name of king ! This is the effect of his speech on them ! !

Note. The fourth citizen who speaks these lines has a marked personality. He is impatient, hot-tempered, talkative and suspicious. When Antony begins to speak of Brutus, he exclaims: 'What does he say of Brutus ?' Sometimes he is a mere echo of the third citizen just as the second citizen is of the first. He is very inquisitive and represents the well-known prying tendency of the mob.

With shouts and calmour—with marks of joy. *Peace, silence !*—the audience holds Brutus in great respect and as soon as he speaks they call for silence. *Let me depart alone*—This is another mistake of Brutus. He requests the people to listen to Antony who will soon demolish his arguments and rouse them to fury and rebellion against Brutus and his companions.

For my sake—how full of irony these words are! Brutus hardly knows how Antony will tear to pieces all that he has just said, and how the very people whom he requests to listen to Antony will become a tool in his rivals' hands for his own destruction. *Do grace to*—show respect to. *Grace the speech*—listen graciously to Antony's speech : give him your respectful attention. *Tending to Cæsar's glory*—setting forth the glories of Cæsar. *Which Mark Antony... make*—We have given Antony full authority to say what he can in Cæsar's praise. *Not a man depart*—*i.e.*, let not a man depart. Every body should stay here. *Save I alone*—with my exception. *Save* is commonly followed by the nominative in sixteenth century English ; in modern English it is followed by the objective case. *Spoke*—*i.e.*, spoken. Past tense used for past participle.

Public chair—*i.e.*, the pulpit ; the public platorm. *Noble Antony go up*—the third citizen is very patronizing in his tone towards Antony. Little he knows how easily the great orator will wind him round his little finger. *For Brutus' sake*—that you are prepared to listen to me for what Brutus has said for me. *Beholding to you*—obliged to you. *Beholding* and *beholden* are emphatic forms of 'holden'. *'Twere best......here*—the people are obviously in favour of Brutus and will not readily hear any ill talked of him. The fourth citizen thinks that Antony would be best advised not to say anything against Brutus. *This......tyrant*—the first citizen wants to convince himself by saying aloud that Cæsar was a cruel ruler. *Nay*—the word has the force of affirmative here. *We are blest......him*—he feels glad that Rome is no longer under Cæsar.

Peace ho—silence every body. *Friends*—Antony establishes himself on terms of equality with the audience by the very first word of his speech. *Lend me your ears*—listen to me. *I come to bury......him*—Antony emphasizes the words 'bury' and 'not to praise.' At the very outset he disarms all suspicions by disclaiming the intention of praising Cæsar He does not yet know the attitude of the people : he is therefore proceeding very cautiously. *The evil that men do lives after them*—men's evil deeds are remembered long after themselves are dead. *Interred*—buried.

Page 104. *The good is oft......bones*—but their good deeds are often forgotten soon after they are dead and buried. *So let it be with Cæsar*—It is no good therefore my trying to revive the memory of his noble deeds. They must be forgotten, you will only remember his vices.

Note. Antony is watching his audience. He is on his guard not to say anything that should rouse them against himself; but as soon as he finds in them the least sign of sympathy for Cæsar he does not hesitate to make immediate capital out of the opportunity. Very carefully he heats the iron and as soon as it is hot he strikes hard and repeatedly, and therefore strikes home. *The noble Brutus*—There is yet no irony in the epithets *noble* and *honourable*; he is yet testing the feelings of the audience. As soon he begins to feel his ground he emphasizes these words which from sincere epithets at the start turn into epithets of bitterest irony.

Hath told you Cæsar was ambitious. **Expl.** Antony had not heard the whole speech of Brutus, but it is to be presumed that he had heard him say that Cæsar was ambitious and his first object therefore is to refute the contention that Cæsar was ambitious. **Note.** Hunter, however, suggests that Antony had kept one of his attendants there who found time rapidly to post him in all that had happened. *If it were so*—Antony does not think that it is so. He has already begun to refute the charge of ambition. The subjunctive indicate that Antony does not agree with Brutus that Cæsar was ambitious. *It was a grievous fault ..... answer'd it*—If it is true that Cæsar was ambitious it was a serious failing on his part, and his punishment has been equal to the offence.

Grievous fault—serious failing. *Answer'd it*—paid for it. *Under leave of Brutus*—by permission of Brutus. *For Brutus is an honourable man* etc. So far Antony is placating the crowd for he knows they would not hear anything against Brutus. He assures the audience that he has nothing to say against Brutus and his associates; they are all honourable men. *He was......faithful and just to me.* **Expl.** Imperceptibly Antony has begun the praise of Cæsar already. But

it must be noted that first his praise of him is from the personal point of view, with which no one can quarrel. Cæsar was a devoted and true friend of Antony. *Just*—true. *But Brutus says......honourable man*—Inspite of the fact that Cæsar was a devoted and true friend Brutus says he was ambitious and since he is an honourable man, Antony is afraid to contradict him. **Note.** Subtle insinuations against Brutus have begun. This is the *first* argument to show that Cæsar was not ambitious.

He hath brought many captives etc.—This is the *second* argument that Antony uses to refute the charge of ambition. Ostensibly he is reviewing the career of his dead friend, but really he is bringing charges against his political adversaries and absolving Cæsar of all blame. Cæsar brought many prisoners to Rome, and when they were ransomed, the money was thrown into the public treasury. Surely that was not ambition on Cæsar's part! *Ransom*—money paid for the release of prisoners of war. *General coffers*—public treasury.

When that the......wept—This is the *third* argument to disprove that Cæsar was ambitious. The hardships and sufferings of the poor always caused Cæsar great grief: an ambitious man is not so tenderhearted usually. *The poor have cried*—*i.e.*, in their poverty. *Ambition would be made.........stuff*—Ambitious people are generally hard-hearted, they would not so easily sympathise with the sufferings of others. *Yet Brutus......man*—"Antony well knows that there is nothing so effective as the repetition of a supposed truth (with a little added sarcasm each time to arose suspicion of it in the hearers." (*Dunn*). *You all did see.........ambition*—This is the *fourth* argument to refute the charge of ambition. Antony reminds the audience that they all witnessed at the feast of Lupercalia that he offered Caesar the crown three times, but that each time he put it aside. Surely that did not look like ambition. An ambitious man would not have refused the crown. *On the Lupercalia*—at the festival of Lupercalia. " Shakespeare speaks of the Lupercalia as if it were a hill. It was in reality a cave or grotto in which, according to tradition,

Romulus and Remus were found." *Yet Brutus......honourable man*—The irony is unmistakable now. Antony is confident that he has got a firm grip over the audience and therefore he becomes more bold in assertions. *I speak not..... spoke*—It is not my intention to prove that Brutus is wrong.

But here I am......know. **Expl**. But I am here to tell you those things which are within my knowledge. **Note** Antony thinks that he has disproved the charge of ambition, therefore dismisses Brutus and his contentions for the time being. The first part of his speech is over. In the second part he plays upon the feelings of his audience. He asks them to show sympathy with bereavement: When Cæsar was alive they all loved him, but he cannot understand why they should not now grieve for his death? *Not without cause*—Cæsar gave you sufficient cause to love him.

What cause......for him ?—Why should you not grieve for his death. *Withhold you*—prevents you from mourning. *You alldid......for him ?* **Expl**. This is a far more effective touch in the speech of Antony than the whole of Antony's speech. It arouse sympathy. We are reminded here of Cæsar's account of the wenches who cried. "Alas, good soul !" at Cæsar's sudden fit on the Lupercal. Antony is enabled by it also to judge what impression he had produced and calculate how far it is safe to make his meaning plain to every one around. Feeling has already changed. The fourth citizen was quite hostile to Antony when he came in ; now he is wavering ; at the end he leads the riot.

Judgment—the power to judge, the discernment to see the good from bad. *Thou art .....beasts*—taken up abode in the breast of wild animals. *O Judgment .....reason*. **Expl**. Reason and judgment are the two sovereign qualities that distinguish men from animals, and establish their superiority. But Antony rebukes the people by telling them in not grieving for the death of Cæsar they show they have neither reason nor judgment which have both abandoned their usual dwelling place in man and taken up abode in the breasts of wild animals, so that men have lost their power of reasoning. **Note**. This sentence is a test of the extent to which the audience are secured. It also shows, that, like

Flavius and Marullus, Antony knows that base men appreciate being rebuked and therefore closes this part of the speech with a rebuke which serves to test their feelings and then pauses to give his words time to work, throwing in a display of personal emotion, which always tells with a mob. *Bear with me*—Be not impatient with me; have the patience to put up with my grief which I cannot help feeling for my dead friend. *My heart......Cæsar*—the sight of Cæsar lying there in the coffin overcomes me. *And I must pause......to me*—Antony pretends to be overcome by his own grief for his dead friend, which is too great for words. It is the sort of grief expressed in *Macbeth*:

> The grief that does not speak
> Whispers the o'erfraught heart and bids it break.

The pause is meant to give an opportunity to the mob to reflect and express the change that their sentiments have undergone since Antony began to speak to them. It also enables Antony to gauge how far the audience has been affected and how much farther he can go with them. *Methinks*—It seems to me. An impersonal construction. *Much reason*—good sense. The first citizen obviously professes to have a certain amount of judicial acuteness. *Methinks there is......saying*—The tables have been turned successfully and the crowd is veering round to the side of Antony. What Brutus said has been completely forgotten.

Page 106. *If thou consider......matter*—The second citizen too professes power to think and judge for himself. *Cæsar has had great wrong*—Cæsar has been treated unjustly in being murdered. *He be not?*—The reading of the Fourth Folio is 'Has he?' But we need another syllable in this line, and so Craik added 'not' which not only improved the metre but made the question expect the answer 'Yes'. Morely suggest: "That he has, masters." 'This not only improves the metre, but also puts an emphatic expression of conviction in the mouth of the speaker.' *A worse i.e.*, a worse tyrant or ruler. **Note.** Third citizen did not know how true his words were to be and the worse ruler, he was thinking of, was no other than the man who was trying to move them on behalf of Cæsar.

Mark'd... ..words—Did you notice what he said ! *Therefore 'tis certain......ambitions*—'Notice the "certainty" of the fourth citizen on very slender evidence. He is a good example of the blunt, dogmatic democrat. *If it be found so*—if that be the verdict ; if it can be proved. *Dear abide it*—pay dearly for it. Adjectives are frequently used as adverbs. *If it be......it*—If it be proved that Cæsar has been unjustly murdered, some will have to pay dearly for this deed. *Poor soul......weeping*—this in reference to Antony, whose eyes, says the second citizen, are all inflamed, for he has cried so much. *There is not......Antony*—Antony is certainly the most worthy man in Rome. **Note** Antony knows now that he has won the heart of the crowd and begins to play havoc with their feelings and sympathies. Being sure of his audience he stops at nothing and even ironically suggests the idea of an outbreak to them. *Mark him*—attend to what he says.

But yesterday—only yesterday, no longer ago than yesterday. *The word of Cæser*—the authority of Cæsar. *Might have stood against the world*—would have been laid throughout the world of Roman Empire. *But yesterday......world*—no longer ago than yesterday Cæsar's word was law throughout the world. *Now so......reverence*—and now there is no one who will deign to show him the least respect. "The meanest man is now too high to do him reverence." (*Johnson*). "And (there is) none to do him reverence so poor (as himself)" (*Craik*). Since he is dead now and has no more favours to bestow, no man, therefore, thinks it worth his while to honour him.

Masters—it is a polite form of address. *If I were disposed to stir*—if I had any wish to excite your passions. *O master, if......rage*—Antony is now cleverly hinting that people should break out into a rebellion. *Stir your hearts and minds... rage*—excite your passions and rouse you to rebellion. *Mutiny*—insurrection.

O masters......them wrong. **Expl.** Antony now tells the mob that if he had the mind he could easily excite their passions and rouse them to rebellion against the conspirators, but that would be doing an injustice to Brutus and Cassius, both of whom are known to the audience as men of

irreproachable honour. **Note**. So far Antony had been using the word 'honourable' without any ironical emphasis. But now he is openly and frankly ironical feeling as he does that the majority of his audience is with him. 'I will do them wrong' can also mean : 'I shall then abuse the favour done to me by Brutus and Cassius.'

I rather choose... ..you. **Expl**. This is another master-stroke by Antony. He makes a common cause with the audience. He would not do any injustice to the conspirators, he would rather be unjust to the dead Cæsar, to himself and to the people.

But here is a parchment etc.—Antony is now appealing to the curiosity of the mob by producing Cæsar's will ; soon he will appeal to their cupidity by suggesting they might inherit something. *Parchment*—skin of a goat or sheep used for writing. The parchment contains the will of Cæsar. *With the seal of Cæsar*—bearing the seal of Cæsar.

Note. As Antony speaks this line he shows them the parchment that he is holding in his hand. *Closet*—study ; private room. *But*—study. *The Commons*—the people. *Testament*—will. *Which, pardon me, I do not mean to read*—Note the cleverness with which Antony disclaims all responsibility for the reading of the will and the consequent riot. First he excites their curiosity and then postpones the satisfaction of it. *Kiss dead...... wounds*—caress the very wound in Cæsar's body *i.e.*, show him respect. *Napkins*—handkerchiefs *Cf. A Lover's Complaint* :

Oft did she heave her napkins to her eyne.

The word is used in this sense in Modern Scotch.

Dip their napkins......blood—we are reminded here of the words of Decius as he interpreted the dream of Calpurnia. *Beg a hair of him for memory*—you would esteem yourselves fortunate if you could obtain but a single hair of his head to preserve as a sacred memorial of him. *Mention it within their wills*—and when you die you would make a special mention of it in your wills. *Bequeathing*—handing it down. *Legacy*—heirloom. *Issue*—children. *Bequeathing......issue*—you would leave it to your children as a priceless heirloom.

Note. The curiosity of the audience has been aroused to the highest pitch. He tells them what they would do if they knew what the will of Cæsar contained for them. It is very skilfully that he tells them what he, at the same time says, they should not know. *We'll hear the will*—The people cry for the will ; and that is exactly what Antony wanted. *We'll hear*—we are determined to hear.

Page 108. *Have patience......read*—Antony knows that there is every thing to be gained by holding back the reading of the will. *Have patience*—forbear a little. *Gentle friends*—Antony is becoming more and more intimate with his audience. *Meet*—proper. *It is not......loved*—It is better that you should remain in ignorance of Cæsar's great love for you all. **Note**. While professing to conceal from them the love that Cæsar had for them, he reveals it. This is a common rhetorical device. *You are not wood*—You are not inanimate or unfeeling objects, you are human beings ; and possess human feelings. **Note**. Flavius and Marullus had told them just the opposite :

You blocks, you stones, you worse than senseless things !
O you hard hearts, you cruel men of Rome [I. i. 39 : 40]

Hearing the will of Cæsar—*i.e.*, if you hear etc. *It will inflame you*—It will arouse your passions. *It will make you mad*—It will stir up the fury of your wrath. *'Tis good...... heirs*—very adroitly Antony lets them have this valuable piece of information. Their curiosity to know the will is now greater than ever. *For, if you should*—They knew that they are the heirs of Cæsar, Antony has just told them. But Antony's cleverness lies in this that while he tells them things that are likely to inflame their passion at the same time he disclaims all responsibility for doing so. *O, what would come of it* !—He is very subtly suggesting to the audience to stir up to mutiny. The results of reading the will, he says, would be very dire. *You shall read us the will*—The people are more insistent than ever to hear the will.

Will you stay a while—Have patience for a little while. Note that Antony is still raising their hopes and then dashing them—in other words, tantalizing them. *I have o'ershot myself*—I have gone too far. I have said more than

I wanted to say, like an arrow that goes beyond the point. **Note**. "In archery the one who was beaten in shooting was said to be 'overshot' so here Antony professes to have overshot himself and defeated his own object. (Wright. Cf. *Macbeth* :

"Vaulting ambition which o'erlaps itself."

I fear, I wrong......Cæsar. **Expl**. The audience has forgotten the conspirators, but Antony would not let them do so. He knows that now is the time to bring them up and have their condemnation pronounced by the mob. He will not read the will, because, he says, he would be doing an injustice to those worthy ones who put Cæsar to death. *Whose daggers have stabb'd Cæsar*—'This clause is intended by its sound as well as by its sense to describe the ferocity of the conspirators and make the mob resent the application of the epithet "honourable" to them.' *They are traitors* !—Antony must have beamed with self-satisfaction to hear these words. His ears must have been itching to hear them. *Honourable men* ! "An exclamation presenting the idea for immediate rejection with scorn."

You will compel......will. **Expl**. Antony knows that the opportunity is ripe now to read the will. But before he does so, he stages a great dramatic *coup* by which the attention of the mob is concentrated first on Cæsar's robe and then on his body. **Note**. It may be noticed here that Antony is putting the responsibility for reading the will on the people. *Make a ring......Cæsar*—stand round the dead body of Cæsar. *And let me show......will*—Antony wants to make political capital out of the dead body of Cæsar. It has a great dramatic effect as well. The will is not read yet. The attention of the audience is made to concentrate upon the man who drew up the will. *Shall I descend ? and will you give me leave ?*—Antony is still flattering the mob and trying to placate them as much as he can. "This apologetic hesitancy on his part makes him even more popular with the crowd." *You shall have leave*—you have our full permission. *A ring ; stand round*—form a circle. *Hearse*—coffin. **Note**. The modern meaning of the word is 'a carriage for the dead body.' *Stand form*—stand away

from. *Room for Antony*—make room for Antony. *Press not upon me*—do not crowd round me like this. *Most noble Antony*—it is no longer 'most noble Brutus.'

Page 110. *Bear back*—retire, get back. *If you have tears ......now*—this is an appeal to the emotions of the audience. Before showing them the cloak or the body of Cæsar he asks them that if they are not utterly devoid of feeling the sight that he is going to show them should bring tears to their eyes. *This mantle*—Antony is referring to the cloak that Cæsar was wearing at the time of murder and in which his body is still wrapped. *I remember the first time......on*—Antony was in Palestine when Cæsar led the campaign against the Nervii. And at the time of the murder, we know he was drawn aside by Trebonius. So this description of the cloak and of his wounds and the way they were given is all from the imagination of Antony. It should be noted that the description he gives is graphic in details.

Note. In this part of the speech Antony becomes very bold and freely uses such words as 'envious,' 'cruel,' 'bloody' and 'traitors.' No longer does he try to hint, or insinuate, but makes his meaning clear in unmistakable terms. *The day he overcame the Nervii*—" Antony is referring to a battle in the Gallic wars in which Cæsar and his army had a narrow escape from complete destruction. Finally, by great courage and daring Cæsar achieved a brilliant victory. Hence the peculiar art in reminding the populace of it at the moment." *Nervii*—a tribe inhabiting N. E. France and Belgium. They succeeded in surprising Cæsar's legions while they were making their camp on the Sambre in the summer of 57 B. C. Cæsar's army was in great danger, but the situation was saved by the discipline of his men and his own coolness.

Look, in this place......through—all these details are from Antony's own imagination. He gives the whole description a realistic touch by making the mantle a particular one and by particularizing the rents in it though he was not present at the time of the murder. *Envious*—malicious. *The beloved Brutus*—Brutus who was loved by Cæsar.

Note. Plutarch relates that after the battle of Pharsalia Cæsar 'kept him (Brutus) always about him, and did as much honour and esteem him as any man he had in his company.' *Plucked*—pulled out. *Steel*.—sword.

Mark how......or no. **Expl**. Antony paints word-pictures, which he knows (as all great orators know it) is most effective way of reaching the hearts of his hearers. As Brutus pulled out his dagger from Cæsar's body, Cæsar's blood issued from the wound as if in haste to see whether it was really Brutus who had dealt him so cruel a blow. *As*—as if. *Resolved*—to make sure. *As rushing out of door etc*.—As though it rushed out of doors to know for certain etc. **Note**. It is a curious metaphor by which the blood is compared to a person answering a knock.

Cæsar's angel—one whom Cæsar loved and regarded as an angel,—*not* guardian angel. *Judge, O you gods......him!* Heaven alone knows the depth of Cæsar's affection for him. *Most unkindest*—double superlative for emphasis. *Ingratitude*—*i.e.*, on the part of Brutus who repaid the love and kindness of Cæsar by stabbing him. **Note**. Antony is not worrying himself about the other conspirators. He is concentrating his attack on Brutus for he knows that if he undermines his influence with the people he shall have nothing else to fear. The other conspirators, he feels confident, are no match for him.

More strong than traitors' arm. **Expl**. Cæsar was not so terribly affected when Casca or Cassius attacked him: he had not much reason to expect anything better from them, but he was completely overwhelmed when he saw Brutus attack him—Brutus whom he loved so much, whom he regarded almost an angel and to whom he had shown so many favours.

Note. It must be remembered that (1) Cæsar had pardoned Brutus for taking the part of Pompey against Cæsar at the battle of Pharsalia, (2) he had nominated him Prætor, (3) and had made governor of Cisalpine Gaul. It was heart breaking for Cæsar to see that Brutus should stab him in return for all these favours. *Arms*—weapons. *Vanquished*—overcome. *Burst his mighty heart*—his noble

heart broke at the sight of this ingratitude. *Mantle*—cloak; *Muffling up his face*—covering his face with his robe. *At the base of Pompey's statue......fell*—Cæsar fell at the foot of Pompey's statue, down which the blood was pouring all the time. **Note**. Brutus has the true gifts of orator. He paints word-pictures and brings them vividly before the eyes of the audience. *Ran blood*—flowed with blood.

O what a fall......us. **Expl**. Antony calls them his fellow citizens and tells them that the death of Cæsar is the greatest calamity that could befall them. It is the ruin of them all and over their undoing the murderous traitors are exulting. *Then I and you......down*—the death of ruin was our fall too. With his fall we fell down too. *Fell down*—were ruined. A pun upon 'fall.' *Flourished over us*—triumphed over us. The phrase is explained in various ways: (1) flourished the sword (*Stevens*); Shot up into vigorous efflorescene over us (*Craik*); Grew up strong over our heads, like a poisonous tree (*Dunn*). *Perceive*—see. *You feel the dint of pity*—pity has at last touched your hearts. *Dint*—impression, which has now the metaphorical meaning. *Gracious*—*i.e.*, that show goodness of nature. *These are gracious drops*—your tears show that you have a good nature; your tears prove your kindly feelings. *Kind souls*—he is addressing the people.

What, weep you......traitors. **Expl**. (**Imp**.) Antony has yet his trump card to play. There is yet the body of Cæsar to be shown to the people. As Antony fingered hole after hole in Cæsar's mantle made by the daggers of his false friends, there is a great flood of emotions roused in the audience and they burst into tears. If the mere sight of Cæsar's mutilated robe has brought tears to their eyes. Antony knows they will become simply furious when they see Cæsar himself covered with wounds inflicted by traitors. **Note**. As he says this he uncovers the body of Cæsar and displays the popular idol and its bloody defacement. *Marred*—mangled. *With*—by.

O piteous spectacle etc.—It is obvious that the citizens have been very deeply stirred. They call Cæsar and Antony

noble and denounce the conspirators as villains and traitors. The flood-gates of their fury have been flung open and they cannot rest till they have avenged the murder of Cæsar. *We will be revenged*—the people are determined to take their revenge on the conspirators.

Page 112. *Revenge! About! etc.*—the mob has already been so completely won to reaction that they are in a frenzy and are running off to kill the conspirators and burn their houses before Antony has said all he wants to say. They have, for instance forgotten all about the will. So that Antony has to ask them to stay.

We'll die with him—the fickle mob has now swayed completely to the side of Antony. They are prepared to die for Cæsar. *Flood of mutiny*—outburst of rebellion. *Good friends...mutiny*—again Antony disclaims any intention of causing rebellion. *Private griefs*—personal grievances. *That made them do it*—that led them to this act.

They are wise......you. **Expl.** Referring to the conspirators Antony says that they are of irreproachable character and possessed of wisdom and he hopes that they will give the audience sufficient reasons for their deed. Antony confesses that he cannot tell what personal grievance led them to this act. **Note.** "This is a sarcastic reference to Brutus and his speech of 'reason' and the 'question of his death' enrolled in the Capitol (*Dunn*). Antony knew well the folly of attempting to give reasons to an excited mob. Brutus had already attempted to do this in his speech and the temporary effect produced by the reasoning was entirely swept away by Antony's impassioned appeal to their feelings.

To steal away your hearts—to win you over to my way of thinking by working on your feelings. *I am no......is*—Antony pretends that he does not possess the eloquence of Brutus. *A plain blunt man*—an unpolished, straightforward man. *That love my friend*—who regarded Cæsar with affection. *They i.e.,* Brutus and his associates. *That gave ......him*—who openly gave her permission to speak in the funeral of Caesar. *Wit*—intelligence. *Words*—command of language. *Worth*—ability. *Action*—in the technical

sense of 'gesture'; the appropriate movements with which the orator accompanied his speech. *Power of speech*—eloquence. *To stir men's blood*—to arouse the passions of people. *They......that*—*i.e.*, the men......who.

They know full well......blood. **Expl.** Antony is trying to be modest about his gifts of oratory. He pretends to be an unpolished, straightforward man and says that this fact is well known to those who allowed him to say a few words in praise of Cæsar. He says it is not in his power to move men's hearts by either ingenuity or eloquence, for he has neither the necessary intelligence nor the requisite command of language or any ability; his manner of speaking, he adds, is faulty and unrelieved by appropriate gesture.

I only speak right on—I merely say whatever occurs to me and as it occurs to me, without any embellishments. *I tell you .....know*—I inform you of those things only with which you are already acquaited. *Dumb mouths*—the wounds are voiceless themselves but like the dumb they open their lips and make a sign to me to speak on their behalf. *But were I Brutus......Antony.* **Expl.** (**Impt.**) Antony has already aroused the rage and fury of the mob. This comparison with Brutus is intended to quicken and intensify them so that they may end in mutiny. He has just said that he is no orator like Brutus. Now very subtly he adds that if he possessed the ability of Brutus, he would so work upon the feelings of the mob as to arouse them to the highest pitch of excitement and fury and so dilate upon the wrong that Cæsar has thus suffered that the very stones in the streets would be moved by his eloquence to protest against this cruel deed.

But were I Brutus............Antony—If I and Brutus exchanged our characteristics, so that I possessed the eloquence of Brutus. *There were an Antony*—in him you would find an Antony. *Ruffle up*—stir: the relative is omitted. The metaphor is probably from cock-fighting. *Put a tongue in...Cæsar*—eloquent; inspire each wound with the power to speak. *That should move.........mutiny*—so that the very stones in the streets would rebel against such an act of the conspirators.

We'll mutiny—the mob have understood the suggestion of Antony and are quite ready to work it out. *You hear me etc.*—there is yet the will to read to them. Antony does not believe in half-measures. He will not let the mob go until he is sure that the mischief will work properly. He must give their action a lasting basis in self-interest; and for that reason he must read to them the will.

Page 114. *You go to...what*—you have no idea where your feelings are leading you. *Wherein hath Cæsar......loves*—what has Cæsar done to deserve such action on your part.

Forgot—forgotten. *You have......told you of*—the forgotten theme of the will is taken up again. Here begins the finale of the speech. *Several*—individual. *Drachmas*—a Greek coin, the value of which was about nine annas. Plutarch wrote Greek, and his *drachma* probably represented the Roman *denarius*, the bullion value of which was seven annas, though the purchasing power was of course far greater. The actual amount left by Cæsar to each man was therefore about twenty eight rupees. **Note** Shakespeare here follows Pultarch. But Cæsar's will was actually written in Latin, and not in Greek, and the amount was expressed in *Sestertii*, and not in *Drachmae.*

Most noble ..Death—Now they have a personal interest in avenging Cæsar's death. The appeal to their cupidity has been most sucessful. From a burst of gratitude, their passions are quickened and intensified to rage, to fury, to mutiny. *Walks*—pleasure paths. *Private arbours*—his personal pleasure grounds. *Orchards*—gardens. *On this side Tiber*—they were actually on the other side of the Tiber, on the slopes of the Janiculum, which in old times had been the outpost to cover the Tiber bridge. Shakespeare followed North, and North the French translator Amyot, who mistranslated Plutarch. *On this side* is treated as a preposition and governs Tiber. Compare Tennyson's lines;

'On either side the river lie
Rich fields of barley and rye"

Common pleasures—for the enjoyment of all. 'Pleasure' may also be taken to mean pleasure-grounds. *Recreate*—re-

fresh. *Here was a Cæsar another*—Antony closes his speech by saying that it will be long before they shall meet another so noble : they will not be able to look upon his like for a long time to come. *We'll burn his body...place*—The body of Cæsar was burnt in the forum near the Temple of Vesta, which, as it contained the fire which was typical of the life of the Roman state, was the most sacred site in Rome. On the spot was placed an altar where now is the temple of Cæsar. **Note**. It was a practice among Romans of Cæsar's days to burn their dead. But they did have, as the Hindus have, a particular place for cremation.

Plutarch says, 'They burnt it in the midst of the most holy places.' The ashes were put in an ornamental urn which was buried in the ground and over it a tomb erected —what we call a *Samadhi*. *Brands*—burning logs taken from the funeral pyre. *Fire*—set on fire. *Forms*—settles ; *Anything*—mischief is afoot and it will stop at nothing in its destructive career. *Now let it work......with*. **Expl**. (**Imp**). A glow of self-satisfaction warms these to lines as Antony speaks them after the citizens are gone. He is delighted to see the effects of his speech. He knows he has started Mischief and it matters little to him in what form it shows itself now. *Mischief*—the goddess of mischief, Até.

Page 116. *How now* ?—What is your business ? *Will I straight*—'go' the verb of motion is omitted, *Straight*—immediately. *He comes upon a wish*—He comes just when I wanted him. Octavius Cæsar came when Shakespeare wished, for as a matter of fact he came much later, when Cicero and the consuls for 43 had already moved Antony from Rome. Octavius and Antony met in Northern Italy, not at Rome. *Fortune is merry*—Fortune is in a good humour. *And in this mood......anything*. **Expl**, Antony wants to make the most of the good humour of Fortune. He will make hay while Fortune smiles. **Note**. "Antony was given to games and was, as we know, up o' nights gambling among other things. Hence he believes especially in fortune or luck, to whom, as a goddess, the Romans had built a temple" (*Dunn*).

In this mood—while Fortune is smiling. *Will give us anything*—will bless every enterprise that we undertake. *Are rid like mad man etc.*—verb 'to be' was a common auxiliary with a verb of motion in Elizabethan English. *Rid* for *Ridden* is another instance of the tendency to cut down strong participal forms. **Note**. In Plutarch they leave the city "within a few days after". *Belike*—probably. *Some notice of the people*—they were informed how I had moved the people. *Notice*—information. *How......them*—how I had incited them. *Bring me to Octavius*—conduct me to the Octavius.

SCENE III

I. SUMMARY OF THE SCENE

In this short scene we see the populace tearing a man to pieces simply because he bears the same name as one of the conspirators. Just after the speech of Antony the mob rushes along the streets intent on wreaking their vengeance on the conspirators. They meet a poet whose name is Cinna. They take him for the conspirator Cinna. The excited mob asks him strange questions and he makes desperate efforts to answer them all. The people fall upon him in their rage. He protests that he is not Cinna, the poet. They disregard his protest and slay him outright in the market place. A touch of tragic humour is lent to his death when the people, blinded with rage, say. "Tear him for his bad verses, tear him for his bad verses".

II. THE HISTORICAL BASIS OF THE SCENE

Shakespeare is indebted to Plutarch for the following incidents included in this scene :—

(1) The dream of Cinna.
(2) His murder.

"But there was a poet called Cinna, who had been no partaker of the conspiracy, but was always one of Cæsar's chiefest friends ; he dreamed, the night before, that Cæsar bade him to suffer with him, and that, he refusing to go, Cæsar was very importunate with him, and compelled him ;

so that at length he led him by the hand into a great dark place, where, being marvellously afraid, he was driven to follow him inspite of his heart. This dream put him all night into a fever; and yet notwithstanding, the next morning, when he heard that they carried Cæsar's body to burial, being ashamed not to accompany his funerals, he went out of his house, and thrust himself into the press of the common people that were in a great uproar."

(*Life of Brutus*)

"When he came thither (into the market-place), one of the mean sort asked him what his name was? He was straight called by his name. The first man told it another, and that unto another, so that it ran straight through them all, that he was one of them that murdered Cæsar (for indeed one of the traitors to Cæsar was also called Cinna as himself,) wherefore taking him for Cinna the murderer, they fell upon him with such fury that they presently dispatched him in the market-place." (*Life of Cæsar*)

III. DEVIATIONS FROM PLUTARCH

Shakespeare deviates from Plutarch in the following two respects :—

1. In Plutarch the people kill Cinna the poet because they really mistake him for Cinna, the conspirator. In Shakespeare they know he is a poet, and not the conspirator and yet tear him to pieces.

2. There is no humorous touch in Plutarch. The comic elements in the scene are all Shakespeare's own. The absurd questions of the mob and Cinna's desperate efforts to answer them are the invention of Shakespeare.

IV. EXPLANATORY AND CRITICAL COMMENTS ON THE SCENE.

The mob governed by the mass-soul.—This scene affords a good example of the mass-soul with its special psychology. All the people herded together in the street have *one* consciousness, *one* sensation and *one* desire. Not

one of the individuals composing the mob would have thought for a moment of killing a man simply because he happened to bear the name of a person whom they hated, and yet to do so seems a good joke to the murderers of Cinna. It is because they are governed for the moment, by the short-lived mass-soul which is really responsible for their excesses and not the individual souls of the persons forming the crowd, for no single member of the crowd would approve of their deeds if he stood alone.

Why Shakespeare represents the mob thus.—It must also be added here that "Shakespeare deliberately goes out of his way to add this wanton injustice to the character of the Roman mob. In Plutarch's account the citizens kill Cinna because they really think him to be the conspirator of that name." Why does Shakespeare represent the mob thus? The answer links this scene with the previous one. "Mark Antony having worked the mob up to frenzy, it was necessary to show the result as far as possibie. Hence the mob are represented as actually engaged in their work of destruction. Reminiscences of earlier scenes are also noticeable in this scene: the mob now being masters question Cinna much as Flavius and Marullus had questioned them in the first scene of the play. There was in Cassius' mind no difference between Brutus and Cæsar but in name; there is no similarity between the two Cinnas but in name. That, however, is quite sufficient for the mob."

Dramatically the scene affords comic relief after the strain of the speeches of Brutus and Antony. No doubt the circumstances are very tragic for Cinna but we cannot help laughing at the questions of the mob and the answers of the poet.

V. NOTES, EXPLANATIONS AND REFERENCES

Page 116. *To-night—i.e.*, last night. *Unluckily charge my fantasy*—weigh ominously on my imagination. *Unluckily*—ominously. **Note**. 'Unluckily' is the reading of the Folios. Warburton suggests 'unlucky' which has been adopted in this edition. Cinna derives a presentiment of

evil from his dreams. *Charge*—depress, burden. The mind of Cinna is depressed on account of fancies that forebode misfortune. *No will*—no mind, or desire. *Wander forth of doors*—go out of doors, go abroad. *Yet something......forth*—yet I feel that I am compelled to go out. *Something*—some mysterious force. **Note**. It is the Destiny of Cinna that is leading him to his death. *Directly*—straightforwardly; plainly. *Wisely*—in a wise manner, without beating about the bush.

Truly—without hiding anything. *You were best*—it were best for you. **Note**. The old form was impersonal "(for) you (it) were (*i.e.*, would be) best." But in the phrase you came to be treated as nominative. Thus Shakespeare wrote "thou wert best," not "thee were best," which would have been more correct grammar. *What is my name etc.* **Expl**. Cinna has not yet realized that he is among tragic circumstances. He takes the whole thing lightly. *Wisely*—the word may express (1) wisdom of the answer or (2) the wisdom of being a bachelor. The second citizen takes the second meaning. *That's as much......marry*—I suppose that means that sensible men do not get married.

You'll.... bang for that—I'll owe you something for that You will get a blow from me for that. The ethic dative *me* is used in a variety of senses *e.g.*, for 'with me' to my 'disadvantage' 'for me' and here apparently 'from me'. *Proceed*—go on.

Page 118. *Directly*—in a straightforward manner. *Directly*—like 'wisely' line 18, 'directly' can be interpreted in two ways: It may express either (1) the straightforwardness of the answer or (2) that Cinna is going straight to Cæsar's funeral.

That matter—"that part of the subject—Notice the ridiculous air of judicial pompousness in the citizen." *That matter......directly*—At feast that part of the subject has been answered in a straightforward manner. *For*—as regards. *Tear him to pieces*—The fury of the mob which has for a moment side-tracked itself into the ridiculous has returned at the mention of the name 'Cinna.' *Cinna the poet*—He enjoyed considerable renown during his life-time. He was a tribune of the plebs, and a friend

of Catullus. His principal work was an epic poem titled *Smyrna. Tear him for his bad verses*—Kill him because he writes such bad poetry. This humorous lack of moral sense is more Elizabethan than Roman, for the Romans had much gravity and little humour. Kreyssig remarks in this connection: 'The scornful exclamation. Tear him for his bad verses, is manifestly English in its humour. Even in Plutarch it is evident that the situation is an intentional misunderstanding since the blood of the crazed populace, once roused, demands a victim, and in the chance likeness of a name finds but another incitement to satisfy its wild desires.

Pluck but......heart—Tear his name out of him, for the mob it is sufficient reason to kill him that he is called Cinna, after Cinna, the conspirator. *Turn him going*—Turn him out. send him packing. *Burn all*—burn everything on the way to the houses of Brutus, Cassius and Decius. *To Brutus, i.e.*, to the house of Brutus. **Note**. The fall of the conspirators' cause and the triumph of the spirit of revenge which is also the spirit of Cæsar begin from this scene. The hatred for the conspirators is so intense that the chance likeness of a name is enough for the mob to wreak its vengeance.

ACT IV

SCENE I

I. SUMMARY OF THE SCENE

The interval. There is an interval of about eight months between the third and fourth Acts. Many things have happened in the meantime. The fury and the excitement of the mob that we witnessed in the last scene has subsided. The government of the Roman world has been transferred into the hands of the Triumvirate, consisting of Antony, Octavius and Lepidus. They were appointed by the senate for five years to reorganise the state. Brutus and Cassius have quitted the field. Brutus having gone to Macedonia and Cassius to Syria.

The Proscription. The Triumvirate at once set about the task of ridding themselves of all obnoxious people by proscription and confiscation. Cassius crosses over from Syria to Greece and unites his forces with those of Brutus. Antony and his companions have therefore to think how best to encounter these leaders.

II. HISTORICAL BASIS OF THE SCENE

From Plutarch Shakespeare borrowed the following incidents included in this scene :—

1. The meeting of the Triumvirs and the division of the Roman Empire.
2. The proscription.

1. "After that, these three, Octavius Cæsar, Antonius and Lepidus, made an agreement between themselves, and by those articles divided the provinces belonging to the empire of Rome among themselves, and set up bills of proscription and out lawry, condemning two hundred of the noblest men of Rome to suffer death, and among that number Cicero was one." (*Life of Brutus*).

2. "Thereupon all three met together (to wit, Cæsar, Antonius and Lepidus) in an island environed round about with a little river, and there remained three days together Now as touching all other matters they were easily agreed and did divide all the empire of Rome between them, as if it had been their own inheritance. But yet they could hardly agree whom they would put to death : for every one of them would kill their enemies, and save their kinsmen and friends. Yet at length, giving place to their greedy desire to be revenged of their enemies, they spurned all reverence of blood and holiness of friendship at their feet. For Cæsar left Cicero to Antonius' will. Antonius also forsook Lucius Cæsar, who was his uncle by his mother, and both of them together suffered Lepidus to kill his own brother Paulus. Yet some writers affirm, that Cæsar and Antonius requested Paulus might be slain, and that Lepidus was content with it.In my opinion there was never a move horrible, unnatural and crueller change than this was. For thus

changing murther for murther, they did as well kill those whom they did forsake and leave unto others, as those also which others left unto them to kill: but as much more was their wickedness and cruelty unto their friends, for that they put them to death being innocents, and having no cause to hate them." (*Life of Antony*).

III. DEVIATIONS FROM PLUTARCH

(*i*) In Shakespeare the meeting of the Triumvirate takes place in Rome; according to Plutarch the Triumvirs met 'by the city of Bolonia, where they continued three days together.'

(*ii*) In Plutarch it is Antony's uncle who made the victim of the proscription. In Shakespeare it is Antony's nephew.

IV. EXPLANATORY AND CRITICAL COMMENTS ON THE SCENE

Character contrast. At the very beginning of the scene we see the dark clouds of civil war hanging low over our heads. We view the Triumvirate at close quarters and notice the differences in their characters. We find that Antony has all the powers that belong both to the intellectual and practical life; so far as these powers are concerned, he has them developed to a higher degree than even Brutus and Cassius. His distinguishing mark lies in the use to which these powers are put; like Cassius, he has concentrated his whole nature in one aim, but this aim is not a disinterested object of public good, it is unmitigated self-seeking. His treatment of Lepidus in this scene is the very essence of selfishness, he has no qualms of conscience to use him as a temporary tool and then to toss him aside.

Like to the empty ass to shake his ears
And graze in commons.

He has no sense of moral obligation and we are given more than a hint that he is diverting the money left by Cæsar to his own purposes. In fact his behaviour in this

scene while he issues whoesale proscriptions and confiscations and makes use of the will of Cæsar as he likes, reaches an acme of unscrupulous opportunism.

The character of Octavius is also revealed to us in this scene in which we see him for the first time. During the conference of the Triumvirs he maintains dignified reserve, and when he speaks it is with authority and impatience. All the future destinies of his character are foreshadowed in this scene. We see that he is masterful and that he will rule the world. Hardly more than twenty-one he is more than a match for Antony and forces him to do as he directs.

The characterisation of Lepidus as far as this play is concerned is gratuitous, for after this scene, he does not appear again. The character, whoever, is further developed in *Antony and Cleopatra*. Antony regards him a slight, unmeritable man to be sent on errands. The other two Triumvirs lay honours on him not because they think him worthy of it, but because they want the unpopularity of the proscription to attach to him. On the whole he appears feeble and barren spirited.

The movement of the plot. 'The proscription with which the Triumvirs commence deprives them of all moral superiority to the so called traitors and murderers they are leagued against, and the little delicacy they evince in tampering with the will of the friend whose death they are bound to avenge shows that the sacred motive is practically debased into a mock-heroic pretence.

So far as the plot is concerned this is the final stage of the action and works out the development of an inevitable fate, "The emotional strain now ceases, and, as in the first stage the passion is of the calmer order, the calmness in this case of pity balanced by a sense of justice. From the opening of the fourth Act the decline is the justification of the conspirators is intimated by the logic of events. The first scene exhibits to us the Triumvirate that now governs Rome, and shows that in this Triumvirate Antony is supreme : with the man who is the embodiment of the Reaction thus appearing at the head of the world, the fall of the conspirators is seen to be inevitable.

V. NOTES, EXPLANATIONS AND REFERENCES

Page 118. *These many*—so many as we have decided. *These......die*—they have drawn up a list of proscriptions and come to this decision after a prolonged discussion in which every one of them would kill their enemies and save their kinsmen and friends.' *Prick'd*—marked down as doomed to death. *Your brother......Lepidus*—Plutarch writes: "Some say that Cæsar stuck hard with Cicero the first two days, but at the third that yielded and forsook him. The exchange they agreed upon between them was this. Cæsar forsook Cicero; Lepidus his own brother Paulus; and Antonius, Lucius Cæsar, his uncle by his mother's side." *Consent you*—Are you willing for this?

Your brother—*i.e.*, Paulus. He was one of the senators, and is said to have declared himself against his brother M. Lepidus who had joined Antony. For this reason Lepidus consented to his death. *Prick him down*—mark him down as doomed to death. *Publius*—This is apparently a mistake for Lucius Cæsar who was Antony's uncle and who according to Plutarch was condemned to death. Antony's sister's son *i.e.*, his nephew, could hardly have been an aged man at this time. *Upon condition*—Mark the spirit of bargaining among the Triumvirs. *With a spot*—by pricking his name. *Damn him*—condemn him to death. **Note.** Mark the callousness of Antony. He is indifferent to all higher feelings. **Note.** It is to be supposed that they had a list of names and marked the names of those who were to be put to death.

Page 120. *But, Lepidus go you......legacies.* **Expl.** These lines are important for they reveal two important facts: (1) Lepidus is a feeble man who is being used as a mere tool by Antony. He is sent off to get the will from Cæsar's house and to be out of the way; (2) Antony is so unscrupulous that he feels no sense of moral obligation in diverting the money left by Cæsar to his own purposes. He makes use of the will as he likes. *We shall determine...... legacies*—We shall find ways and means of cutting down expenses in the way of legacies. Antony wants to decide how best to avoid paying the full amount of legacies.

Note. This throws a new light on Antony's character. *Charge*—expense. *Cut off some legacies*—not pay all the legacies : cut down some of them. **Note**. By these methods, says Cicero, Antony soon became very wealthy ; for "although at the time of Cæsar's death he owed above three hundred thousand pounds, yet within less than a fortnight after it, he had paid off the whole debt." *Or*—either. *Slight, unmeritable*—unimportant, worthless, undeserving. Adjectives in *able* are frequenly active in meaning. *Meet*—fit only. *Errands*—messages. *Is it fit*—is it fair ? *Three fold world divided*—when the world (*i.e.*, Roman world) is divided into three parts. The three Triumvirs were intending to divide the Roman world among themselves. *Stand*—be entitled to, have a place as. *Thought*—considered. *So*—*i.e.*, fit to share the empire with us.

Took his voice—accepted his vote ; Octavius reminds Antony, rather brusquely, that he had no doubts about the ability of Lepidus only a little while ago when they drew up their fatal list of proscribed names and asked his opinion as to who should be condemned to death. *Black sentence and proscription*—on the black list of those whom we condemn. **Note**. The dictator Sulla had got rid of his enemies by publishing a list of political opponents who any-one might then murder for a reward. Seeing that Cæsar's generosity in sparing his enemies had proved fatal to himself, the Triumvirs *i.e.*, the Committee of three, appointed to reconstitute the state in B.C. 43 reverted to the older method and published proscription list as Sulla had done before them. *Proscription*—a proclamation declaring certain persons enemies to the state and condemning them to die. Any body can kill them and claim their property as a reward. *I have seen far more days than you have*—I am older than you ; I have more experience of these things than you have. Antony was about twenty years older than Octavius.

This man i.e., Lepidus. *These honours e.g.*, asking his opinion as to who should be condemned to death. *To ease ourselves*—to shake off or transfer some of the responsibility. *Divers*—certain ; *slanderous loads*—literally 'loads of

slander' *i.e.*, weight of unpopularity : the idea is that the unpopularity of proscription should attach to Lepidus.

And though......loads. **Expl.** Antony's reasons for including Lepidus among the Triumvirs is not to share with him the spoils, but that they themselves may be the less calumniated.

He shall bear......gold. **Expl.** The honours should be to Lepidus as gold is to an ass who carries it on his back. Just as an ass is used to carry gold to an appointed place, but is not allowed to share it, similarly Lepidus should be used to bear the calumnies attached to their business, but should not be allowed to share the honours of it. He shall share the evils, but the honours he shall not enjoy any more than the ass enjoys the gold he carries.

Note. This figure of speech is used also in *Measure for Measure* :

"For like an ass whose back with ingots bows,
Thou bear'st thy heavy riches but a journey."

To groan and sweat under the business. To have all the worry and the trouble connected with the business ; to do all the drudgery of it ; as does the ass in carrying a heavy load of gold. *Either led or driven*—an ass is led if he is willing to follow, otherwise he is driven. Similarly Lepidus will be used for the purpose of Antony whether he is willing or not ; he will have no option of his own, but will have to do as Antony directs. *As we point the way*—according to our wishes.

Having brought our treasure where we will—having served our purpose ; having achieved our end, having brought our 'weight of gold' to the destination. *Take down his load*—claim the honour of it. *Turn him off*—let him loose, show him the door. *Empty ass*—an unladen ass ; an ass that has brought the weight home and is no longer needed. *Shake his ears*—an ass when relieved of its burden shakes his ears. "Go shake your ears" was an Elizabethan jest derived from the characteristic action of the ass. *Commons*—public grazing grounds. **Note.** 'In Shakespeare's time most English villages had tracts of public ground on which the villagers could graze the donkeys and other animals.'

He shall but......commons. **Expl.** **(Impt.)** Antony want Lepidus to bear the odium of their most unpopular acts, but not to share with them the honours though they are going to make use of him to help them to win these honours.

He compares him to an ass laden with gold. Just as an ass has to carry the burden wirhout sharing the profits of it, similarly Lepidus will have all the worry and trouble of the business they have in hand ; like an ass he will be compelled to conduct himself according to their wishes until he has served their purpose. Then Antony proposes to deprive him of what he has achieved for them just as an ass is relieved of his burden of gold that he has brought to the destination. He shall then be turned loose to do whatever he pleases. **Note.** Antony's treatment of Lepidus is the very essence of selfishness. To use a person as a temporary tool and then to toss him aside is the very depth of unscrupulous opportunism.

You may do your will—you can do as you like in the matter. **Note.** Octavius dissociates himself altogether from such an action as Antony proposes, *But he.. ...soldier*—he is a veteran and brave soldier.

So is my horse—Note the contemptuous tone in which Antony refers to Lepidus. *And for that......provender*—And seeing that he is no better than my horse I assign him plentiful supply of food. *Appoint*—allot. *Provender*—provisions for beasts. *It is a creature......fight*—A horse has no will of his own ; so has not Lepidus—they must both be led and directed.

To wind—a technical term for 'turning'. *Run directly on*—run straight on. *Corporal*—pertaning to body. *His corporal..... spirit*—Whatever he does is performed with my will. *In some taste*—in certain respects. *Is Lepidus but so*—Lepidus is no better than a horse. *A barren-spirited fellow*—a man without any originality.

So is my horse, Octavius......fellow. **Expl.** After having compared Lepidus to an ass, Antony now compares him to his horse ; and says that on that account he is always careful to see that Lepidus has plentiful supply of food. Just

as a horse is taught how to carry itself in war, so, says Antony, Lepidus has been taught. And the result is that he turns or halts or goes straight forward : but whatever he does is performed with Antony's will. He is incapable of thinking for himself and like the horse must always look to others for guidance.

Page 122. *Feeds on object orts*—is satisfied with cast-away and broken fragments. *Abjects*—what is cast off. *Orts*—the leaving of food. **Note**. The Folio reads 'objects, arts, etc,' which some editors retain. If we have *objects, arts and imitations* the meaning is : imitations of objects and arts. "Objects" are material things, such as horses, hounds, pictures etc. "Arts" include not anly subjects of knowledge, but also modes of speech and behaviour in society. *Out of use*—old-fashioned. *Stated by other men*—made common by long continued use by other men. *Begin his fashion*—are the newest fashion with him.

One that feeds...fashion. **Expl**. Antony denies Lepidus any originality of thought. According to him he is satisfied with castaway and broken fragments, things which have been given up to others as worthless. He delights in aping the manners of others when they have discarded them as common. But he takes them up as the newest fashion. *Property*—a chattel or tool, not a responsible person, 'a mere appendage, to help us in the parts we are acting' (*Wright*). "The word is employed technically for an article needed for stage purposes. Lepidus is only useful in the world as one of the things needed by Antony and Octavius for their drama of life and can be brought on or off the stage as required."

Do not property—We need only consider him, not as a human being, but as a mere instrument which we are using for our own purposes. **Note**. According to Antony Lepidus "has no ideas of his own, nor are his surroundings or possessions in any way characteristic of himself ; he is satisfied with the results of other people's originality and second-hand imitations, such as have gone quite out of fashion and become commonplace by general use ; but to him they appear the latest fashion quite new and charming ;

in fact he cannot be said to own things at all, for he never makes them his own, as a man of character does; he is as much a thing, a property, as they are, with no creative energy in him.

Listen—i.e., listen to. *Great things*—important matters as contrasted with the unimportant subject they have so far been discussing, *viz.* Lepidus. *Listen great things*—"to" is omitted after "listen" and "list" in Shakespeare frequently, and the verbs are used transitively even in the passive voice. 'Listen' is often used transitively in poetry. *Levying powers*—amassing troops. *Powers*—troops. *Make head*—show a bold front to them. We must prepare to resist them. *Therefore let our alliance be combined*—Let us, therefore, closely unite together all those who belong to our party. *Therefore...out*—Let us and our allies combine and let us look for the best friends we can and stretch our means to the utmost. *Our best friends made*—let us make friends with those who are likely to be most useful to us. **Note**. The line is obviously corrupt. *Our best means strech'd out*—utilize our means to the best advantage.

Presently—immediately. *Go sit in council*—let us have a counsel of war now. *Covert matters*—hidden plans, or intrigues. *Disclosed*—discovered. *And open perils surest answered*—so that we may overcome those dangers which are openly threatening us. *Answered*—met, encountered. *Surest*—most safely. *And let us......answered*—let us at once go and deliberate the best means of discovering any secret intrigues against us and the most effective way of meeting and overcoming the dangers of which we are aware. We are hard beset; we are like bears tied to the stake. *At the stake*—a metaphor from bear-baiting, where the bear was tied to a stake and worried by dogs. *Bay'd about......enemies*—our enemies, like hounds are clamouring to set upon us. *And some......mischief*—and some who are openly siding with us are secretly plotting against us. *Millions of*—a great many.

SCENE II

I. SUMMARY OF THE SCENE

This scene is merely preparation for the great scene that follows. Brutus is waiting in his tent for Cassius. Cassius has not yet come, but Lucilius who had been sent to Cassius returns and reports that he was treated very coldly by Cassius. In the meantime Pindarus, a friend of Cassius, comes. Brutus concludes that the friendship of Cassius is cooling. As soon as Cassius arrives they start wrangling, one accusing the other of unfair and unfriendly treatment. But they soon realize they must not quarrel in the presence of their soldiers who are bidden to move off. The generals are left alone in the tent and Lucius and Titinius mount guard outside the door.

II. HISTORICAL BASIS OF THE SCENE

The following extract from Plutarch will indicate the extent of Shakespeare's borrowing from him in this scene :—

" About that time Brutus sent to pray Cassius to come to the city of Sardis, and so he did. Brutus, understanding of his coming, went to meet him with all his friends. There both their armies being armed, they called them both *Emperors*. Now as it commonly happened in great affairs between two persons, both of them having many friends and so many captains under them, there ran tales and complaints betwixt them." (*Life of Brutus.*)

III. DEVIATIONS FROM PLUTARCH

Shakespeare has deviated from Plutarch—

1. In giving a cause to the quarrel. The 'noting' of Lucius Pella does not take place in Plutarch till after the quarrel and reconciliation. Shakespeare brings us before the quarrel in order that it may not appear unconvincing.

2. Such minor characters as Lucilius and Titinius have been invented by Shakespeare.

Otherwise the whole account of the dissension at Sardis is taken with very little change from Plutarch.

IV. EXPLANATORY AND CRITICAL COMMENTS ON THE SCENES

The scene shows us the conspirators falling out with each other. Disruption among their own ranks in Nature's comment on their murder of Cæsar.

Dramatically the Scene helps to enliven interest in the play which had flagged after the speech of Antony. "The presence of the troops and the marching and halting orders serve to produce the warlike atmosphere which is to surround the catastrophe. It is a dramatic way of showing that Brutus and Cassius are now generals at the head of armies. It is characteristic of Brutus that he has already decided that Cassius is in the wrong, 'and backs' his decision with a commonplace, just after he has informed Pindarus that his master is not doubted. Cassius' sudden outbreak in front of the troops is also characteristic, as is Brutus's appeal to the gods to judge whether he wronged his enemies, the fact being that like other idealists Brutus treated his enemies better than his friends." Thus we have in this scene intimation of the great quarrel that we are to witness in the next scene.

V. NOTES, EXPLANATIONS AND REFERENCES

Page 120. *Camp near Sardis*—Sardis is in Asia minor Brutus had gone to Macedonia and Cassius to Syria in order to levy forces. In B. C. 42 Cassius crossed over to Greece and united his forces with those of Brutus. Later on Antony and Octavius pursue them here and overtake them at Philippi. *Stage direction*—" Apparently Lucilius should come with Pindarus as he has been to Cassius. Some printer who knew that Lucius was associated with Brutus, and Titinius with Cassius later mismatched the names.

Stand ho !—Elizabethan phrase for modern 'Halt.' *Give the word*—give the pass-word. *Lucilius*—a friend of Brutus, who later tries to shield him by being taken in his stead at the battle of Philippi. *Is Cassius near.* Will Cassius soon be here ? Lucilius had been sent to Cassius inviting him

to come to Sardis and Brutus is now anxious to know what news he brings from him. *At hand*—not far off. *To do you salutation .. ..Master*—to bring you greetings from his master.

He greets me well—I am glad of his greeting. He does me honour by his greetings. **Note**. To me it seems a stiff acknowledgment of the greeting. *In his own change*—through a change for the worse in his own disposition. *Or by ill officers*—or through the misconduct of his subordinates. *Worthy cause*—just cause, sufficient cause. *To wish things done undone*—Brutus does dot approve of certain acts of Cassius and wishes he had not done them.

Your master.........undone. **Expl.** Brutus explains to Pindarus that his master, Cassius, his done certain deeds which do not meet the approval of Brutns. Brutus does not throw their responsibility on Cassius solely for he does not yet know how they were done. Cassius might have done them in which case Brutus concludes that his (Cassius') disposition must have changed for the worse, or he might have been misled by his subordinates. *At hand*—near. *I shall be satisfied*—I hope I shall have sufficient explanation from him.

Page 124. *Such as he is*—such as he has always been, implying that there is no change in him or it may mean as he is really ; irrespective of what Brutus thinks of him. *Full of regard and honour*—fully deserving of esteem and honour, *He is not doubted*—I do not entertain any doubt about his ability to explain his action. **Note**. 'Brutus does intend Pindarus to imagine he suspects his master, Cassius.' *A word*—let me have a word with you in private.

Let me be resolved—I would like to be informed. *With courtesy and enough*—He received me with formal politeness and civility ; Lucilius impels that there was no warmth in Cassius' reception of him. Inspite of a show of politeness and civility there was a certain standoffishness in his behaviour. *Familiar instances*—proofs of familiarity. Lucilius implies there was certain amount of reserve and coldness in Cassius' behaviour towards him.

Nor with that...old—There was not that familiarity or that unstudied ease and intimacy in his conversation as he was wont to show in former days. *Conference*—talk, conversation. *As he...old*—as he was wont to do in former days. *A hot friend cooling*—Cassius who was an enthusiastic friend once is now growing indifferent. *Hot—friend*—an ardent friend. *Cooling*—becoming indifferent. *Note*—mark; observe. *Sicken and decay*—decline. *Enforced ceremony*—exaggerated or unnatural politeness.

Even note...... ceremony. **Expl.** Brutus indulges in a commonplace here saying that people act with most studied politeness when their affection is beginning to grow cold.

There are no tricks in plain and simple faith—Those who are genuine and sincere have no need of artificial display. *Tricks*—artifices. *Simple faith*—simple friendship. **Note.** 'A man who truly loves his friend does not think it necessary to exhibit his regard by all sorts of elaborate compliments and "tricks" of manner.' *Hollow*—insincere. *Horses hot at hand*—spirited when they are held in or led by hand— *i.e.*, when nothing is required of them. *Gallant show and promise of their mettle*—show themselves high-spirited. *When......spur*—but when they are called upon to respond to the spur, or as friends you ask them to show proofs of their friendship. *They fall their crests*—droop their heads. **Note.** The transitive use of 'fall' for 'drop' is still common in Midland dialects. *Deceitful*—because they make gallant show and then let fall their crests. *Jades*—a term of contempt used of horses and women. *Sink in the trial*—when put to test.

But hollow men......trial. **Expl.** Brutus compares an insincere friend to a horse which when led by hand shows himself so spirited that he is hard to control, but when he is called upon to show his speed and power of endurance he droops his head like a useless animal. Similar is the case with an insincere friend. He makes very eloquent and exaggerated professions of everlasting love and loyalty, but when they are put to test they fail ignominiously.

Comes his army on ?—Are his troops far distant ? *To be quarterd*—to stay, lodge. It is a technical military term.

The horse in general—the main body of the cavalry. *The great part Cassius*—The great part of the army and the whole of the cavalry have come and are here with Cassius. *Low march*—a low sound of men marching behind the scene is heard. *March gently on to meet him*—Let us go slowly and meet him. *Gently*—slowly. *Most noble brother*—Cassius has a grudge against Brutus but he still addresses him with respect and esteem. *You have done me wrong*—you have done me an injustice.

Judge me .. brother—**Expl.** (**Imp.**) This speech of Brutus appealing to the gods to judge whether he wronged his enemies is characteristic of Brutus. The fact is that like other idealists Brutus treated his enemies better than his friends. Calling upon the gods he asks them to be judges, for he does not even wrong his enemies how can he, therefore, wrong his brother? *Judge me*—'judge' is here used in the Biblical sense of visiting of god's warth.' *Brother i.e.* brother-in-law. *Sober form*—quiet demeanour.

Pages 126. *This sober wrongs*—Cassius thinks that Brutus is assuming a calm and dignified exterior on purpose to hide the injustice he has done him.—*Cassius, be content*—Brutus gets impatient and asks Cassius to calm himself; not to give way to excitement, *griefs*—grievances. *Softly*—quietly. Brutus reminds Cassius not to forget himself and make an ass of himself in front of the soldiers. *I do know you well*—I know your disposition well and therefore do not let us quarrel in the presence of our respective troops

Before the eyes......wrangle. **Expl**. This is a sound advice that Brutus gives Cassius. The soldiers ought to see nothing but the friendliest relation between the two generals therefore Brutus counsels Cassius not to quarrel in the presence of their respective armies. *Wrangle*—quarrel. *Enlarge*—give free expression to. *And I will give you audience*—I will listen to you patiently. Brutus assumes superiority. *Lead their ground*—Command the troops under them to go a little off from the ground. *Do you the like*—You also bid the commanders lead off the troops under them. *Lucius*—The Folio reading is Lucilius, but it ought to be Lucius: for Lucius and Pindarus who are servants would naturally be associated together whereas Lucilius and Titinius' who

are officers and friends of Brutus and Cassius, would also act together in guarding the door. *Let no man...... but*—Don't let any one enter the tent. *Till we have done our conference*—till we have finished our talk.

SCENE III

I. SUMMARY OF THE SCENE

A famous scene. This is one of the most famous scenes in Shakespeare. The quarrel between Brutus and Cassius is a trial piece for great actors which, according to Leonard Digges, created even in his life-time the most rapturous applause. The scene may be divided into five parts :—

(*a*) The quarrel. (*b*) The death ot Portia. (*c*) The council of war. (*d*) The music. (*e*) The ghost of Cæsar,

(*a*) **The quarrel**. Lucius Pella had been condemned and branded with disgrace by the order of Brutus for accepting bribes from the Sardians. Cassius had written to him begging him not to punish Pella, but Brutus treated his letter with contempt. When they meet Cassius pleads expediency as the excuse of Pella, but Brutus who has uncompromising hatred for anything like corruption pays no regard to times and persons, and has not only condemned Lucius Pella but now further charges Cassius with similar offences. This irritates Cassius very much, but he bears it patiently even though, he says, he has had more experience in military matters and is far more capable of deciding such questions. But Brutus insists that he was as good judge of these things as was Cassius, and tells him that he treats his anger as a source of merriment and as an object for ridicule. Cassius loses his temper and threatens. Brutus. Brutus treats this threat with ridicule.

Now it is the turn of Brutus to state his grievances against Cassius, the refusal of certain sums of money which he had desired for the payment of his troops. At the same time Brutus accuses Cassius of extorting money from the toiling peasantry and of being so avaricious as to refuse to Brutus the loan. Cassius explains that he never refused him money and that the messenger had misinterpreted him. As a

friend he requests to bear with him and make allowance for his weaknesses instead of exaggerating them. Cassius is really pained to find that he is treated with contempt by Brutus whom he loves so much and offers to die at the hand of Brutus. Brutus is touched deeply by this and admits that he was sorry. Thus they make up the quarrel, shake hands and decide that in future they would try to understand each other rather than fly into a temper. Brutus calls for a bowl of wine in which to pledge their reconciliation.

(*b*) **The death of Portia.** "This done, Brutus communicates to Cassius the heart-breaking news of Portia's death 'the insupportable and touching loss, which Cassius wonders had not provoked Brutus to kill him when 'I cross'd you so'."

(*c*) **The council of war.** Broken-hearted, however, as Brutus is, he will nor allow private grief to interfere with the duties which lie before him. He therefore enters into consultation with Cassius as to their plan for operations against Antony and Octavius. Cassius is for staying where they are and allowing the enemy to seek them, Brutus for pushing on to Philippi, a step by which they will abandon all advantage of position upon the higher grounds, and, as we see afterwards, play into the hands of Octavius and Antony as they had desired. Cassius, the soldier, 'older in practice', and here proving himself the better general nevertheless yields a fatal acquiescence ; and the brothers part, their love all the stronger for its passing rupture.

(*d*) **The music.** And here Shakespeare gives us one of the tenderst scenes to be found throughout his plays. The Roman leader, now that the great battle draws near is in his tent. The boy Lucius touches his instrument drowsily fingering the strings. Brutus, with his beautiful freedom from the petty self-interests of daily life, is gentle and considerate towards every one. Lucius drops away into the irresistible sleep of boyhood. Brutus, who at the call of duty and honour could plunge his dagger into Cæsar, cannot wake a sleeping boy. Gently he disengages the instrument from the hand of Lucius, and continues his book where he had left it off last night.

(*e*) **The ghost of Cæsar.** As he does so, the ghost of Cæsar appears before him. Unnerved at first, Brutus quickly recovers his composure, and questions the apparition, but without obtaining further answer than that it will appear again at Philippi. He then summons his servants and sends them to Cassius with an injunction to march early in the morning to meet the enemy.

II. HISTORICAL BASIS OF THE SCENE

Shakespeare is indebted to Plutarch for the following incidents included in this scene :—

1. The quarrel. 2. The incident of Lucius Pella. 3. The apparition. 4. The death of Portia. 5. Brutus's determination to risk immediate battle.

1. " Therefore, before they fell in hand with any other matter they went into a little chamber together, and bade every man avoid, and did shut the doors to them. *Then they began to pour out their complaints one to other and grew hot and loud, earnestly accusing one another and* at length fell both a-weeping. Their friends that were without the chamber, hearing them loud within, and angry between themselves, they were both amazed and afraid also, lest it would grow to further matter; but yet they were commanded that no man should come to them.

"Notwithstanding, one Marcus Phaonius, that had been a friend and a follower of Cato while he lived, and took upon him to counterfeit a philosopher, not with wisdom and discretion, but with a certain bedlam and frantic motion; he would needs come into the chamber, though the men offered to keep him out. But it was no boot to let Phaonius when a mad mood or toy took him in the head : for he was a hot hasty man, and sudden in all his doings, and cared for never a senator of them all. Now, though he used this bold manner of speech after the profession of the Cynic philosophers (as who would say, *Dogs*) yet his boldness did no hurt many times, because they did but laugh at him to see him so mad. This Phaonius at that time, in despite of the door-keeper, came into the chamber,

and with a certain scoffing and mocking gesture, which he counterfeited of purpose, he rehearsed the verse which old Nestor said in Homer:

> My Lord, I pray you hearken both to me.
> For I have seen mo years that suchie three.

Cassius fell a-laughing him: but Brutus thrust him out of the chamber, and called him dog and counterfiet cyinc.
—(*Life of Brutus*).

2. "The next day after, Brutus, upon complaint of the Sardians, did condemn and note Lucius Pella for a defamed person, that had been a Praetor of the Romans, and whom Brutus had given charge unto: for that he was accused and convicted of robbery and pilfery in his office. This judgment much misliked Cassius, because he himself had secretly (not many days before) warned two of his friends attained and convicted of the like offence, and openly had cleared them: but yet he did not therefore leave to employ them in any manner of service as he did before. And therefore he greatly reproved Brutus, for that he would show himself so straight and sure, in such a time as was meeter to beat a little than to take things at the worst.

"Brutus in contrary manner answred that he should remember the Ides of March, at which time they slew Julius Cæsar, who neither pilled nor polled the country, but only was a favourer and suborner of all of them that did rob and spoil, and by his countenance and authority. And if there was any occasion whereby they might honestly set aside justice and equity, they should have more reason to have suffered Cæsar's friends to have robbed and done what wrong and injury they had than to bear with their own men. 'For then,' said he, 'they could but have said we had been cowards, but now they may accuse us of injustice, besides the pains we take, and the danger we have put ourselves into.' And thus may we see what Brutus' intent and purpose was. (*Life of Brutus*).

3. "But as they both prepared to pass over again out to Aisa into Europe, there went a rumour that there appeared a wonderful sign unto him. Brutus was a careful man,

and slept little, both by that his diet was moderate, as also because he was continually occupied. He never slept in the day-time, and in the night no longer than the time he was driven to be alone, and when everbody else took their rest. But now whilst he was in war, and his head ever busily occupied to think of his affairs and what would happen, after he had slumbered a little after supper, he spent all the rest of the night in dispatching of his weightier causes: and after he had taken order for them, if he had any leisure left him, he would read some book till the third watch of the night, at what time the captains-petty-captains, and colonels, did use to come to him.

So, being ready to go into Europe, one night very late (when all the camp took quiet rest) as he was in his tent with a little light, thinking of weighty matters, he thought he heard one come in to him, and casting his eye towards the door of his tent, that he saw a wonderful strange and monstrous shape of a body coming towards him, and said never a word. So Brutus boldly asked what he was, a god or a man, and what cause brought him thither? The spirit answered him. 'I am thy evil spirit, Brutus: and thou shalt see me by the city of the Philipis.' Brutus being no otherwise afraid, replied again unto it; 'Well, then, I shall see thee again.' The spirit presently vanished away! and Brutus called his men unto him, who told him that, they heard no noise, nor saw anything at all." (*Life of Brutus*).

4. **Death of Portia**. And for Portia, Brutus' wife, Nicolaus the Philosopher and Valerius Maximus do write, that she, determining to kill herself (her parents and friends carefully looking to her to keep her from it), took hot burning coals and cast them into her mouth, and kept her mouth so close that she choked herself. There was a letter of Brutus found written to his friends, complaining of their negligence, that, his wife being sick, they would not help her, but suffered her to kill herself choosing to die, rather than to languish in pain. Thus it appeareth that Nicolaus, knew not well that time. Sith the letter (at the least if it were Brutus' letter) doth plainly declare the disease and love of this lady, and also the manner of her death. (*Life of Brutus*).

5. Cassius proposed delay. But Brutus in a contrary manner, did always before, and at that time also, desire nothing more than to put all to the hazard of battle, as soon as might be possible. (*Life of Brutus*).

III. DEVIATIONS FROM PLUTARCH

In this scene Shakespeare has departed from *Plutarch* in the arrangement of his material :—

1. In Plutarch there were two quarrels on two successive days and it is on the second that Brutus condemned Lucius Pella.
2. Brutus asked Cassius for money after the meeting at Sardis and not before. Cassius at once complied with the request of Brutus. In Shakespeare Cassius' refusal of money is made one of the causes of the quarrel.
3. In Plutarch Portia survived Brutus, though she died in the manner described by Shakespeare.
4. The military discussions took place, not at Sardis, but at Philippi immediately before the battle.
5. The ghost of Cæsar appeared to Brutus at Abydos and not at Sardis.

IV. EXPLANATORY AND CRITICAL COMMENTS ON THE SCENE

Coleridge wrote about this scene that he knew no part of Shakespeare that more impressed upon him the belief of his genius being superhuman.

This scene brings out many characteristics of Brutus and Cassius. It brings home to us a striking example of the power, to say nothing of the dignity of the man who keeps his temper. Cassius appears to be self-controlled and patient under unmerited rebuke. He writhes under agony because the person who accuses him is the person whom he loves so much.

Throughout the scene thus we find Cassius making desperate efforts to govern his temper, not from fear, for he never shows any sign of cowardice, but because of his

personal affection for Brutus. This is another example of the immense extent to which Cassius is swayed by purely personal feelings.

The result is that our sympathies are mostly with Cassius. His quick bursts of anger, his almost childish threats of violence and his real affection for Brutus, are far more human and healthy than the cold irony which Brutus employs. Brutus's anger, to use his own metaphor, is ill-digested and produced acidity. Cassius relieves his feelings in a more natural way, and therefore is the sooner appeased. Thus we find in this scene Brutus's moderation has hardened into an unpleasing harshness.

"*The news of Portia's death exhibits to us the two Brutuses* side by side, the natural man noble beyond all others in what is essentially the noblest relation in life, battling with himself to conquer his despair at the worst that could befall him, the doctrinaire who apparently deliberately prepared a little scene with a view to inculcating stoic self-control, and taught it on the most commonplace grounds. It is horrible but it is true to life."

The music and the ghost. There is at this point plenty of relief to such unpleasing effects ; there is the exhibition of the tender side of Brutus's character as shown in his relations with his page, and the display of friendship maintained between Brutus and Cassius amid falling fortunes. "The scene with Lucius and the music prepares the way for the supernatural event which follows. With regard to this it is worthy of remark that Shakespeare's ghosts are never introduced casually, but are objective and real insomuch as they represent the will powers of the dead, that is why it is Cæsar's spirit that is seen, not a mere apparition as in Plutarch—and also subjective in so far as the mind of the person who sees the ghost is always already turned towards the dead. Cæsar had thrice been mentioned during the quarrel, and Brutus was not easy in his mind, but needed company in his tent and music. He was also thinking of his own death and the epithet he applies to sleep, as Lucius sinks down on his lute and leaves him awake alone is " murderous."

Dramatic importance of the scene. Dramatically the scene serves many purposes. It covers so wide a range of feeling that at the close of it the impression left upon the reader is that he has passed through the experience of years. But more important than this is perhaps the manner in which the dead are left to influence the fortunes of the living. Portia is behind the reconciliation between Brutus and Cassius, and the spirit of Cæsar is present dividing the counsels of the conspirators even before it actually appears to Brutus as his evil genius. And when it does appear it assures us that the conspirators' cause is doomed.

This idea is further strengthened by the reconciliation between Brutus and Cassius which is more fatal to their cause than in their quarrel, for it leaves the practical control of affairs in the hands of Brutus, who will not allow his wiser colleague, Cassius, so much as a hearing. Brutus is thus shown to us as an impractical and impracticable person and Cassius as a shrewd judge of men and things who allows himself to be swayed by one whom he loves sincerely. Lastly the scene indicates the inward changes that both Brutus and Cassius have undergone.

V. NOTES, EXPLANATIONS AND REFERENCES

Page 126. *Wronged me*—treated me with injustice. *Appear in this*—the following fact proves. *Condemned*—punished. *Noted*—branded with disgrace, set a mark of disgrace upon. The word *nota* referred to the custom of revising the senate. The censors, who performed the revision, set a mark against the names of those whom they considered morally unfit to remain on the list. The word 'noted' is taken from North's translation of Plutarch. *Lucius Pella*—He was a senatory and Brutus had taken action against him upon a complaint from the Sardians.

Sardians—the people of Sardis. Sardis was the Capital of Lydia in Asia Minor. *Wherein*—in which matter. *Slighted off*—regarded slightingly. *Wherein my letters off*. **Expl**. Cassius had interceded on behalf of Lucius Pella pleading expediency as the excuse, but Brutus, who was uncompromising in his hatred of anything like corruption paid no

regard to times or persons. *You wronged yourself etc.*—It was unworthy of you to write a letter in defence of Lucius Pella. *In such a time* in such a critical moment. Cassius pleads expediency as the excuse. *It is not meet*—it is not proper. *Nice*—petty. The word is from O.F. *nice*, lazy, simple, or from Latin *nescius*, 'not knowing' *ne* not *scire* to know. The change in meaning came about thus (1) foolish, (2) foolishly exact, (3) refined, and (4) finally it came to mean 'agreeable'. *His*—its. *Bear his comment*—be noticed. *To have*—for having. *An itching palm*—a palm itching for money.

And let me......palm. **Expl.** Brutus has not only condemned Lucius Pella but now further charges Cassius with similar offences. *Mart* sell as in a market to the highest bidder, *undeservers*—unworthy men. **Note.** Cassius is accused of accepting bribes from unworthy and incompetent men whom he has placed in positions of trust and responsibility.

I am itching palm......last. **Expl.** To the accusation of bribery Cassius answers angrily that if anybody else had accused him in that way he would have killed him. But this angry rejoinder does not cow down Brutus.

Page 128. *This speech...last*—Cassius says that he would not endure such a charge from any body else. He does not raise his hand against Brutus because he loves him. Another person would not make the accusation twice, for Cassius would not give him the chance of speaking again. **Note.** It must be noted here that Cassius has real affection for Brutus. *Honours*—*i. e.*, shields from punishment. countenances. *Chastisement*—punishment. *Hide his head*—is not dealt out. *The name of Cassius......head.* **Expl.** Brutus is very ironical in his reply. He tells Cassius that he goes unpunished because he is Cassius. Brutus has not punished this bribery because it is associated with the name of Cassius. **Note.** It may also mean that other offenders escape punishment because so great a person as Cassius has set the example. An editor remarks that Cassius and others could count on exemption from punis-

ment, arguing as Casca does in Act I :—

> that which would appear offence in us
> His countenance, like richest alchemy,
> Will change to virtue and to worthiness.

Chastisement !—Cassius is so angry that he cannot say anything beyond repeating a word from Brutus's speech Brutus is calm and ironical.

Remember the Ides of March etc. **Expl.** To Cassius's angry rejoinder Brutus replies by pointing out that Cæsar perished 'but for supporting robbers' and that they who slew him should be the last persons in the world to countenance anything like base bribes. Noble Cæsar was put to death in the cause of justice and therefore there is no reason, says Brutus, that one of those who plunged their daggers into his body will not do the same to Cassius if he was guilty of a similar offence. *Did not......sake ?*—Was it not in the cause of justice that noble Cæsar was put to death ?

What villain......justice ?—He must be a villain indeed who killed Cæsar for any other cause but that of justice. **Note.** Brutus is so convinced of the rightness of his own motives that he can entertain no suspicion against any body else. He is sure that they all killed Cæsar because they were all actuated by the loftiest of motives.

The foremost man of......world i.e., Cæsar. *But for*—merely for, simply because. *Supporting robbers*—It is hardly true to say that Cæsar supported robbers. But Shakespeare makes this statement on the authority of Plutarch ! "Julius Cæsar who neither pilled or polled the country, but only was a favourer and suborner of all them that did rob and spoil by his countenance and authority." This charge against Cæsar is hardly just. *Contaminate*—pollute. *With base bribes*—by taking bribes which render us base. *The mighty space......honours*—our honours that are so vast (and honourable) a possession to us, as contrasted with a mere handful of gold. *Trust*—rubbish, worthless coin. *As may be grasped thus*—the gold which can be held in the hand is contrasted with the wide field of honour. **Note.** Brutus speaks this line with a significant gesture.

What ! shall one of us......thus. **Expl.** The contention of Brutus is that they had killed the greatest man in the Roman Empire because he supported those who were robbing the commonwealth. Now after having done this deed are they going to demean themselves by accepting dishonourable bribes and to barter their honour, and their dignity for a handful of gold. Their honour, Brutus emphasises, is a possession of very great worth and counsels that they must not throw it away for a little sum of tainted money. *Bay*—bark at.

I had rather......Roman. **Expl.** Brutus is so scrupulous in matters of money that he will not have any thing to do with such Romans as are dishonest. We remember the occasion when Brutus had said that he would rather be a villager than a son of Rome with Cæsar oppressing them. Now he says that he would rather be a dog and bark at the moon than associate himself with such Romans as take bribes the implication being that even a dog is not so contemptible as a Roman who is capable of such acts as these.

Note. "It may be remarked here that though Shakespeare represents Brutus as so scrupulous in money matters, the historical Brutus was not free from the taint of covetousness. We read of an unpleasant incident, in one of Cicero's letters, in which Brutus lends a sum of money at enormous interest to the Town Council of Salamis in Cyprus, and by his agent there starves five of them to death, shut up in their own council hall, in order to obtain the payment of his illegal bond. But modern historical research does not deal so gently with the heroes of tradition as the more easy-going historians did of old ! Besides, a dramatist is entitled to idealise his characters. We are in no danger of being tired of such on the stage through excessive familiarity with them in the world around us !"

Bay not me—The folio reading is 'bait'. 'Bay' was suggested by Theobald. He says that Cassius catches at the term which feeds the mood he is in. *Bay*—bark ; if we keep the folio reading. *Bait not me*—do not persecute or worry me. Cassius, in this case, would be comparing himself to a bear or bull tied to a stake and attacked by dogs.

Brutus, bay not......it. **Expl.** Cassius loses his temper and asks Brutus not to aggravate him, for, he says, he will not stand it. *You forget yourself*—you presume too much on my friendship for you. *Hedge me in*—to limit my authority. The tone of Brutus suggests the schoolmaster and is galling to Cassius, who is the older man and better soldier, though physically weaker and morally less scrupulous and self-controlled. *Older in practice*—a soldier of larger experience. *To make conditions*—to arrange the terms on which I employ men.

I am a soldier ...conditions. **Expl.** Cassius asserts that his experience in military matters is greater than that of Brutus and that therefore he is far more capable of setting the terms on which he may appoint men to offices. *Go to*—an exclamation of impatience and contempt. *You are not*—*i.e.*, you are not more experienced in such matters than I am. *Urge me no more*—Do not provoke me further. *I shall forget myself*—I shall be unable to restrain myself and might do you harm. *Have mind......health*—Have regard for your well-being. *Health*—welfare, *Cf.* 'Drink one's health'. *Have mind upon......farther*—If you have any regard for your well-being, do not anger me farther.

Away, slight man! **Expl.** Brutus treats the threat of Cassius with ridicule, calls him a worthless fellow and asks him to get out of his way. *Away*—an expression of contempt meaning 'get out'. *Slight man*—worthless creature. *Is't possible?* Cassius is touched to the quick by this unkind behaviour of Brutus and asks in an exclamation if it is possible that Brutus should treat him thus. *For I will speak*—I am determined that you shall hear what I have to say.

Choler—anger. *Must I give......choler?*—Do you think that I shall bend my knee before your insolent and impetuous rage? *Give way and room*—yield. *Shall I be frighted......stares*—Do you think you can strike me with terror with your fierce looks? *O ye gods......this?*—Cassius has endured more than he would in any other case. He has so far governed his temper in a remarkable way. Probably conscience has made a coward of him. *All this*—

humiliatian. *Fret*—rage, get angry. *Cf.*, fret and fume. *Fret......break*—You shall chafe under these humiliations till your pride shall be humbled to the dust.

Page 130. *Go show......you are*—Keep these outbursts of temper for your slaves. *Choleric*—angry. *Bondmen*—slaves. *Must I budge?*—Must I give way? 'I' is emphatic. *Must I observe you*—Must I study your moods or your caprices. *Observe*—study your temper and adapt myself to it. *Testy*—fretful. *Testy humour*—irritable temper. *You shall......spleen*—You shall have to keep your anger to yourself and let it calm down within yourself. **Note.** It is a vivid and concrete metaphor. The spleen or gall-bladder is that part of the body which produces bile, and biliousness is relieved by sickness. Bile and spleen were associated with melancholy, and with sudden fits of anger. Cassius was a choleric man. Brutus says that Cassius will have to keep his own poisonous anger down and get rid of it quietly by digesting it. *Venom*—posion.

Though it do split you—though the process may be painful. *Go show your slaves......you.* **Expl.** Brutus is determined not to be influenced by the wrath of Cassius. His slaves might tremble, but Brutus will make him keep his anger to himself and suffer the consequences of his own peevishness even though it may prove too much for him. **Note.** Plutarch says: "Brutus most commonly went first unto Cassius both because he was the elder man, as also for that he was sickly of body. And men reputed him commonly to be very skilful in wars, but otherwise marvellous choleric." *From this day forth*—henceforward. *Use you for my mirth*—treat you as a source of merriment. *Waspish*—angry.

Is it come to this?—Cassius had just said 'Is't possible?' Obviously he is making a desperate effort to govern his temper. His regard for Brutus is too deep and too genuine to allow him to do an act of violence, which, otherwise he would have certainly done. It pains him to see that a little difference has created this breach between them. *Let it appear so*—prove the truth of your boast. *Vaunting*—boast. **Note.** Brutus offers to fight with Cassius. *And it shall*

......*well*—I shall be only too pleased if you make good your boast that you are a better soldier than I am. *To learn of noble men*—'noble', is used here instead of 'nobler'. Or probably 'noble', is used ironically. There is no need to alter it into 'abler'. 'Noble' is characteristic in the mouth of the high-souled Brutus, with which he makes a sort of appeal to Cassius to stick to the highest moral principles.

Brutus says that he would be quite willing to be taught by men who are better than him, who are nobler than he is, but not from Cassius who has degraded himself by talking bribes. *You wrong me every way*—you are judging me all wrong; you are not fair to me in any way. *I said elder ......better*—Cassius asserts that Brutus has misunderstood him for he claims that he said 'a soldier older in practice' and not 'a better soldier.' *If you did I care not*—Brutus is still relentless. He says that it makes little difference to him whether Cassius had said 'elder' or 'better'. *Mov'd me*—provoked me. *Peace, peace*—Impatiently Brutus tells him to keep quiet. *You durst have tempted him*—you would not have dared to try his patience in this manner.

What! Durst not tempt him—Cassius is too angry to say anything except to repeat the words of Brutus. *For your life you durst not*—You would not have dared to try the patience of Cæsar because it would have cost you your life and you value your life more than to throw it away like that. *Do not presume......love*—You had better not take too much advantage of my friendship. So far it has been my friendship for you that has kept me back from doing you some violence. *That*—that which. *You have done..... for.* **Expl**. Brutus is again ironical and is referring to the taking of bribes for which, he says, Cassius ought to be sorry. He ought to regret the deeds that he has already committed. *There is no terror......threats*—I am not at all frightened by your menaces. *I am arm'd......honesty*—I am so conscious of my honourable motives: I am supported in what I say by my own honesty. *Which I respect not*—which I do not heed. *For I am......not*—Your threats pass me like the wind that blows, and I take no notice of them for my motives are honest. *I did send......gold*—This is another grievance of Brutus against Cassius—the refusal of

certain sums of money which Brutus had desired for the payment of his troops. *You denied me*—refused to give me. *For I can...vile means*—I will not stoop to despicable means for raising money.

By heaven I had......indirection. **Expl**. Brutus here proclaims himself to be a most scrupulous man in matters of money. He would, he declares, sooner sacrifice his heart to be turned into gold and each drop of blood to be coined into money than extort it by dishonourable means from the toiling peasantry. **Note**. Brutus would not extort money by vile methods but he would quite willingly accept money thus extorted from Cassius ! He accuses Cassius of obtaining money from the toiling peasantry by extortion, but has no qualms of conscience in sending for this money from Cassius and put it up as a grievance against him when he refuses him this money.

Page 132. *Coin my heart*—*i.e.*, coin my heart into gold. *And drop my blood for drachmas*—and shed my blood if its drops might be drachmas. *Hard hands*—hands hardened by labour. *Vile trash*—their petty, hard-earned cash. *Indirection*—unfair means. *Legions*—troops. *I did...legions*—I asked you to remit this money in order that I might pay my troops. *Was that...Cassius ?*—Was such an action worthy of Cassius ? *Should I have...so*—Do you think I would have acted in this manner if Cassius had asked me for money ? *Covetous*—greedy. *So covetous...to*—' so ' for ' so as ' is fairly common in Shakespeare. *To lock*—so as to lock. *Rascal*—wretched, mean. *Counters*—coins. There is, I think, a play on the literal meaning of the word,—round pieces of metal of no value in themselves, used in reckoning up sums or in games.

When Marcus Brutus ..pieces. **Expl**. Brutus says that if he should ever grow so avaricious as to refuse his friends the loan of a few worthless pieces of metal let him be crushed to death by the thunderbolt of heaven. *I denied you not*—Cassius denies having sent a refusal to Brutus. *I did not ; he was...back*—Cassius' defence is that the man who bore his message back to Brutus was stupid and had therefore misinterpreted the message. *Brutus hath rived my*

heart—It grieves me greatly to see that Brutus shohld treat me like this. *Riv'd*—riven. Past tense for past participle. *Bear his friends infirmities*—Friends ought to make allowances for each other's weaknesses. *But Brutus .....are*—But Brutus exaggerates mine. *Till you practice them on me*—till you begin to make me the subject of your infirmities.

I do not...me. **Expl.** Brutus says that he overlooks the faults of Cassius until they are forced on his notice. Johnson thus renders this passage : "I do not look for your faults. I only see them, and mention them with vehemence when you force them into my notice by practising them on me. **Note.** Brutus answers with reference, not to the immediately preceding sentence, but to the general sense of Cassius' reproach. He would not for a moment admit that he exaggerated his friend's faults. *You love me not*—Cassius has now shifted his ground of argument. He is now blaming Brutus for want of love. *I do not...faults*—Brutus is frank in his accusations. *A friendly eye...faults*—one cannot notice the faults in one's friend. **Note.** One's duty on the other hand is to point out the faults in his friends.

A flatterer's would not...Olympus. **Expl.** Brutus is right in saying that whereas a flatterr might overlook the faults of Cassius to Brutus however great they might be as his friend must bring them to his notice. *Olympus*—the mountain on which the Greek gods were supposed to live.

Come Antony.........world. **Expl.** Cassius again reproaches Brutus for his unkindness, declares himself tired of the world and willing to die by Brutus's hand. He calls upon Antony and Octavius to come and revenge themselves on him alone, for he says he is tired of life. *Alone on Cassius*—*i.e.*, on Cassius alone. *Aweary*—tired. The initial 'a' originally represented 'on' (*Cf.* asleep ; aslant) and was used with nouns to form adjectives expressing a state. Then it was prefixed to adjectives *e.g.*, 'alive,' 'aweary,' by analogy.

Hated by one he loves—Brutus whom I love, loves me no longer. **Note.** The enumeration of these personal grievances is successful and the heart of Brutus softens. *Braved*

by his brother—defied by Brutus (who was his brother-in-law). *Check'd like a bondman*—dictated to as regards my actions as though I were a slave. *Check'd*—rebuked.

All his faults......teeth. **Expl.** Cassius complains that all his feelings have been noted and recorded by Brutus, they have been learnt by heart and treasured up to be used against him.

Set in a note-book—'This is exactly the way in which Bacon treated the faults of his rivals.' *Cast into my teeth*—to reproach me with them. 'My' ought to be 'his according to strict grammar. "But it is quite natural that Cassius in his excitement should suddenly in the middle of a sentence give up speaking of himself in the third person." *O I could weep......eyes*—I could almost die of grief. *Naked breast*—with no armour over it. *Dearer*—worth more. *Plutus'*—the classical god of wealth. The Folios read "Pluto's" which is probably right. Pluto, the god of the down world, was frequently identified with Plutus because riches were underground. *Dearer than Plutus' mine*—of more worth than all the riches in the mines of Plutus. Cassius is referring to the great love and affection he has for Brutus. *Take it forth*—pluck it out. *A Roman*—*i.e.*, a man of honour and determination.

Page 134. *Strike as thou......Cæsar*—Cassius asks Brutus to kill him as he killed Cæsar. Cassius does not want to claim exemption for the punishment to which Brutus has referred. *For, I know when thou......Cassius.* **Expl.** Cassius feels sure that Brutus had more affection for Cæsar even at the time when he was opposed to him than he has ever had for Cassius.

Sheathe your dagger—put up your sword. The heart of Brutus has been softened. *Be angry......scope*—for the future your anger shall have free play. *It*—your anger. *Scope*—vent. Brutus promises not to put any check on his anger in future. *Dishonour shall be humour*—Whatever you do, however dishonourable it may be, shall be regarded merely as a caprice of the moment. Brutus promises to overlook any insults Cassius might vent upon him as due to his peculiar temper. *Yoked*—associated. *O Cassius .....*

lamb—Brutus tells Cassius he is naturally as gentle as a lamb.

That carries anger......fire—And whose anger, even when provoked, lasts but a moment, and is then over. There is fire in flint, but it gives spark only when struck and even then the flame does not last for long. Similarly, says Brutus, he gets angry only when provoked and even then he is calmed in a moment. **Note 1.** Brutus is using a mixed metaphor here. He does not clearly distinguish between himself and the lamb to which he compares himself. *Who* refers to *flint*; the use with a neuter antecedant is fairly common. **Note 2.** " The incongruity, by which a lamb appears to be represented as liable to flashes of anger, is due to the fact that the image of the lamb is not distinctly present to the consciousness of the speaker, so that he goes on as if he had not said ' lamb ' but ' mild man.' Compare such mixed metaphors as ' take up arms against a sea of troubles.' This way of looking to the sense rather than to the words actually used to express the sense is very helpful."

Who much enforced—*i.e.*, flint when struck with violence or Brutus when provoked a lot. *A hasty spark*—a spark that lasts for a short while. *And straight..... again*—cools down in a moment. **Note.** Brutus means that he is like a lamb in his gentleness, and like a flint in his anger which he shows only when provoked very much, just as a flint gives a spark only when struck violently. His anger does not last long just as the spark of the flint is very shortlived.

To be but mirth and laughter—an object of merriment and ridicule. *To his Brutus*—There is a pathetic touch in this. Cassius still claims Brutus as his friend. *Blood*—anger. *Laughter*—*i.e.*, subject for laughter. *Vexeth him*—*i.e.* Cassius. ' Vexeth ' is in the singular because the two nouns express the same idea. *Blood ill-tempered*—distempered passion. Wright thinks the expression refers to the doctrine of the four humours and their admixture creating the temperament of a man's body: but perhaps ' blood ' here means simply passion.

When I spoke......too—Brutus acknowledges that in the contemptuous words with which he met Cassius threats he was ill-tempered too. **Note**. ' Blood ' in the previous and ' ill-tempered ' in this may refer to the medival theory of four humours or liquids in the man's body. These were blood, phlegm, choler and melancholy, and a man's disposition or temperament depend on the exact mixture of these humours. Hence Cassius says his blood and grief or melancholy did not mix properly, and therefore was in an angry mood. In the answer to him Brutus makes the same reference, and the phrase ' ill-tempered ' here almost has its modern meaning ' out of temper,' angry. *Give me your hand*—As soon as Brutus confesses that he was angry Cassius buries the hatchet and is only too glad to re-establish old cordial relations.

And heart too—Brutus also responds generously to the offer of friendship from Cassius. *O Brutus*—Cassius is overwhelmed by the surge of feelings sweeping through him. He is so deeply moved that for the moment he cannot give coherent expression to his feelings. *Have you not ....forgetful*. **Expl**. Cassius now enters into an explanation of his ' ill-temper.' He says that he has inherited his hastiness of temper from his mother and asks Brutus to have patience with him whenever he (Cassius) is in such a mood and forgets his good manners. *Bear with me*—be patient with me. *Rash humour*—hasty temper. *Which my mother gave me*—that I inherited from my mother. *Makes me forgetful*—makes me lose my temper.

Over-earnest—very angry. It is an euphemism for 'being very angry.' *Your mother chides*—that your mother's hastiness of temper is showing itself. *Leave you so*—take no serious notice of what you say. *From henceforth......so* in future whenever you lose your temper with me, I will consider that it is your mother's quick temper that is scolding and will leave you to yourself without irritating you by contradiction. *There is......alone*—It is not safe to leave them by themselves for there is ill-feeling between them. *Nothing but death .....me*—only death shall prevent me from going in. *Enter Poet*—Plutarch describes him as a counterfeit cynic philosopher. Shakespeare appears to attribute

to him the couplet which in *Plutarch* he quotes from Homer. Thus he is described in the stage direction as "a poet" and in the text as a "jigging fool". The following is the couplet that he recites in Plutarch :

> My lords. I pray you hearken both to me.
> For I have seen more years than suchie three.

How now !—Cassius is surprised to see the poet intrude upon them thus.

Page 136.—*For shame etc.*—you ought to be ashamed of yourselves for quarrelling in this way. *As two... ..be*—there should be nothing but friendship between you two. *Love and be friends etc.*—Take my advice, for I am older than you both : you ought to love each other and be friends. *Vilely*—badly. *Cynic*—the Cynics were a sect of philosophers of whom the Greek Diogenes is the most famous. They dressed roughly, affected a rude and violent manner and therefore got the name Cynic, which is derived from the Greek word for dog. Plutarch makes the interrupter M. Phaonius, a senator dressed up as a Cynic philosopher. Shakespeare represents him as a low class poet, and the term Cynic is simply contemptuous for 'rude fellow.'

Ha, ha !......rhyme—Listen to his rhymes, how bad they are ! *Get you hence*—get out of here. *Sirrah*—fellow. *Saucy*—impudent. *Bear with him*—have patience with him. *Fashion*—manner. *I'll know......time*—I will recognise his right to display his caprice when he knows the right time to show it. *Jigging fools*—silly, stupid poets. *Companion*—fellow. *Hence*—get out of here. *What should...... fools*—such foolish writers of doggerel are quite out of place in times of war. *Bid the commanders......tonight*—Let the officers be told to get quarters ready for their troops. *Lodge*—quarter.

A bowl of wine—Brutus calls for a bowl of wine in which to pledge their reconciliation. *I do not think......angry*—I should not have believed that it was possible to so rouse your anger. *I am......griefs*—I have so many troubles to worry me that I am quite upset. *Of your philosophy......evils*—If you thus give way under chance misfortunes you evidently do not derive much advantage from your philosophcial habit of mind.

Note. Brutus was a Stoic. Simply stated stoicism is mastery of the self, control of passions and indifference towards the joys and sorrows of life. A stoic regards happiness as something independent of outward circumstances.

Give place—yield. *Accidental*—which are the outcome of chance. The aim of all religion and philosophy is to make men superior to chance. Technically *accident* means a quality which belongs to anything not by nature but by chance. *No man bears sorrow better*—throughout this scene we know that Brutus acted on the whole, in the spirit of a true Stoic. He concealed the inward grief that was growing at his heart and inspite of his confession of ill-temper he hid his emotions behind an imperturbability of outward appearance that belongs to his stoic religion. *Portia is dead*—Notice the laconic and unemotional way in which Brutus gives the heart-rending news of Portia's death. Not that there is no grief or passion behind it. As a matter of fact the grief that Brutus is suffering is too deep for words. *How 'scaped......so ?*—Cassius wonders why Brutus did not slay him when he provoked him so greatly. *Crossed*—provoked. *Insupportable*—unbearable, irrepairable. *Touching*—affecting deeply. *Upon what sickness*—What was the cause of her death ? *Impatient of my absence*—being unable to endure my absence.

Have made themselves strong—have strengthened their position by alliance. *With her death*—with the news of her death. *Tidings*—news. *Fell distract*—became mad. *Swallow'd fire*—Plutarch writes : Portia took hot burning coals and cast them into her mouth and kept her mouth so close that she choked herself. **Note**. But in Plutarch the death of Portia is not at all associated with the quarrel between Brutus, and Cassius. In Plutarch she survived Brutus, though when she died it was in the manner described in Shakespeare. In the play her death is introduced to show the self-command of Brutus. We see this noble man battling with himself to conquer his despair at the worst that could befall him.

Impatient of my absence......fire. **Expl**. Brutus gives the cause of Portia's death as her inability to endure his absence

and grief because Octavius and Antony had raised such a large body of troops—news of which reached Brutus at the same time as that of her death her mind became unhinged and in the absence of her maids, she swallowed some burning coals and died. **Note**. The emotion of Brutus is indicated by the confusion of the syntax. The adjective 'impatient' is coupled with 'grief', as if it had been the abstract term 'impatience' which it suggests. 'Grief' is left absolute owing to a change of construction after the parenthesis. Wright remarks in this connection that the construction is as if 'And' stood in the place of 'with'. 'Have' is used as though the subject had been Octavius and Mark Antony. *With this*—picks up the earlier part of the sentence after the parenthesis.

Page 138. *Even so*—Brutus is again laconic. He expresses no grief. It is Cassius who gives vent to his sorrow, as in the next line : 'O ye immortal gods.' *Bury all unkindness*—*i.e.*, drink to the renewal of our affection. Forget all unfriendly feelings. *Speak no more etc.* —Let us not dwell on the subject any more. *My heart ......pledge*—I am equally anxious to add my testimony of love to yours. It is the one thing I most desire. **Note**. "One is said to pledge another when one drinks to his health ; it is a pledge or sign of friendship." *I cannot......love*—It is impossible for me to have too much of Brutus's affection, which I drink in drinking this wine. *Overswell*—overflow.

Close about this taper—sit round this light. *Taper*—candle. *Call in question our necessities*—Discuss what is necessary for us to do. *Call in question*—discuss. *No more I pray*—Broken as Brutus is he will not suffer private grief to interfere with the duties which lie before him. He therefore enters into consultation with Cassius as to their plan of operation against Antony and Octavius. *Come down upon......Philippi*—Octavius and Antony are bearing down upon us with a powerful army and that they are marching in the direction of Philippi. *Power*—force, army. *Bending their expedition*—directing their march. *Myself have...... tenour*—Information to the same effect has also reached me. *Selfsame tenour*—having the same purpose ; letters that bear out what you say. *With what addition*—What other news

have you ? *Bills of outlawry—i.e.*, lists of persons outside the law who could therefore be killed without fear of the consequences. The word is from North's Plutarch.

Therein......agree—As regards that the figures in your letters and mine do not agree. "This discrepancy gives veri-similitude to the scene. Compare the conflicting tiding of the number of the Turkish fleet that came to the different senators in *Othello*." *Cicero being one*—Plutarch writes : "After that, these three, Octavius Cæsar, Antonius and Lepidus set up bills of proscription and outlawry, condemning two hundred of the noblest men of Rome to suffer death and among that number Cicero was one." Cicero had enraged Antony by his Philippi orations in which he criticized the public and private life of Antony. *No, Messala*—It is difficult to say why Brutus tells this lie. Is it to get more credit for stoicism than he deserves ? or is it because he does not want Messala to be disheartened ? By seeming to attach no great importance to Portia's death Brutus is probably trying to encourage Messala. It is also likely that he does not want to recur to the painful subject and hopes he will cut short the conversation on this point by a denial.

Nor nothing—double negative. *Writ*—s shortened form which has not kept its place in the language. *Of her*—about her. *That methinks is strange*—Messala shows by this sentence that he knows something.

Page 140. *As you are Roman......true*—'Brutus exhorts Messala to tell him the truth in the slender hope that perhaps his own tidings may have been exaggerted.' *Then like tell*—Then be prepared to hear the news I bring with a Roman's fortitude. **Note.** The name of a Roman was synonymous with fortitude. *By strange manner*—in a strange manner. *We must die once*—Death comes to all of us and the thought that her death must have happened at one *time* or another, enables one to bear it with fortitude now. *Once*—at some time. On this line Kreyssing remarks : This is Portia's only elegy. It is, moreover, evident that the triumph here celebrated is not that of the system of stoic philosophy, but of the heroic soul of a man ever striving towards the great and noble.

Even so ...... endure—It would be well if all great troubles were borne by great men in the same way that you bear them. *This*—*i.e.*, the enduring of great losses. *In art*—in theory or opposed to the 'practice'. "For the way in which nature in the excitement of passion and action refuses to obey the conclusions arrived at by the intellect in hours of calm meditation. Compare Portia's remark in *The Merchant of Venice*: "The brain may devise laws for the blood, but a temper o'erleaps a cold decree." Cassius knew all about the philosophy of stoics but could not practise it. *Yet my nature......so*—Later on Cassius tells us that he believes in the doctrine of Epicurus. Stoic philosophy could not alter Cassius' nature as it has that of Brutus. *To our work alone*—"Alive" probably has a double sense here: (1) We who are alive, leaving the dead *i.e.* Portia, whose death Brutus will not speak of; (2) in a lively, quick way. Craik thus renders the passage: "Let us proceed to our living business, to that which concerns the living and not the dead. 'Let the dead bury the dead.'

What do you think......presently—Brutus is for pushing on to Philippi, a step by which thay abandon all advantage of position upon the higher grounds, and as we see afterwards, play into the hands of Antony and Octavius exactly as they had desired. Cassius was for staying where they were and allowing the enemy to seek them. *Presently* and forthwith. *'Tis better. ... seek us*—According to Cassius the wisest plan for them would be to remain where they are and let the enemy come up with them. *So shall.... soldiers*—In this way the enemy will exhaust his supplies and tire his soldiers. *Doing himself offence*—injuring himself. *Offence*—harm. *Waste his means*—spend all his resources. *Whilst we...... nimbleness*—while if we remain we remain where we are in a stage of complete rest, we shall be strongly defended and ready for action when the moment shall come for it. *Nimbleness*—agility, ready for action. *Defence*—strongly-fortified. *Of force* - perforce, necessarily.

Good reason......better—Brutus tells Cassius that his arguments are sound but claims that the reasons that he is going to urge in favour of his proposal are better. *This ground*—*i. e.* Sardis. *Stand in forc'd affection*—only loyal to

us by compulsion ; they are not very well disposed towards us. *Grudged us contribution*—They have let us have very reluctantly those supplies that we needed. We had great difficulty in obtaining supplies from them. *Contribution*—supplies in food and money.

The enemy......encourag'd. **Expl.** Brutus' argument is that the people between Sardis and Philippi are not friendly towards them and if they allowed their enemies through this district their numbers will be recruited from the people and they will advance against them in great force and with renewed strength and vigour. *Marching......them*—*i.e.* marching through this country. *Along by them*—through the country inhabited by these people. *By them......up*—they will add to the number of the enemy. *Come on*—march against us. *Refresh'd* with new strength and vigour. *New added*—*i.e.* newly added, reinforced ; with new men added to their number.

From which advantage......back—But if we go to Philippi and meet the enemy there we shall have left these people in our rear, where they will not be able to help our enemy whom we shall thus deprive of the opportunity to add them to their numbers. *These people, i.e.*, the people who are disposed well towards us. *At our back*—in our rear, when we are between them and the enemy.

Page 142. *Hear me, good brother*—Cassius wants to bring Brutus round to his view, that they would be best advised to wait for the enemy at Sardis, but the self-opinionated nature of Brutus brushes him aside. *Under your pardon*—with your permission. *Note*—observe, remember. *That we have......friends*—we have already obtained all the assistance which it is possible for our friends to afford us. We have tried our friends to the utmost ; we have received from them all the support that is possible.

Legions—army, troops. *Our legions......brimful*—our strength is at its maximum. We cannot hope to add to our numbers, we may possibly lose some. *Our cause is ripe*—Our plans are fully matured. Now is the right time for us to start action. *Ripe*—mature. *The enemy .....every day*—the enemy on the other hand, is gaining more and more strength

every day. *We, at the height .....decline*—We being at the height of the power will naturally start a downward career if we do not take time by the forelock.

At the height—with all opportunities in our favour and every resource at our disposal. *There is a tide.. .. men*—Every man has at one time or another a golden opportunity to improve his fortune. *Taken at the flood*—if taken advantage of at the proper time. *Leads on to fortune*—leads to success and prosperity. *Omitted*—if it is let slip ; if the opportunity is neglected. The single participle stands for a conditional clause. *All the voyage of their life*—the rest of their career, the remaining portion of their life. *Is bound in shallow and in miseries*—for the rest of their life they go through miseries—proverty and insignificance. *Bound*—a word used of a vessel's journey towards its port. *Shallows*—banks.

There is a tide.........miseries. **Expl.** (**Imp.**) Brutus is giving arguments in support of his suggestion that they should proceed to Philippi and meet the enemy there. If they await the enemy at Sardis, argues Brutus they would be like the ship that has lost the tide and therefore can never escape the shallows ; if they march to Philippi they would be like the man who has made the more of his opportunities, which come but once in every person's life time and if he loses his chance he can never escape from miseries. **Note 1**. It is an instance of mixed metaphor—terms from two sets of ideas being blended together. **Note 2**. "The idea without the metaphor appears in Beaumont and Plutarch's *Custom of the Country* :—

> There is an hour in each man's life appointed,
> To make his happiness, if then he seize it.

Skeat compares Chaucer's *Troilus and Cressida* ;

> For to every wight some good aventure,
> Some time is shape, if he can it receiven.

Bacon employs the tide metaphor in the *Advancement of Learning*, where he speaks of peremptory tides and currents of reputation "which if they be not taken in their due time are seldom recovered."

On such......afloat—We have now at our command every possible advantage. *Full sea*—full or flooding tide. *And must......serves*—and must make the more of the opportunity at our disposal while there is time. *Or lose our venture*—if we do not avail of this opportunity we shall miss the chance of our lives. *On such .. ..ventures*—We have now at our command the advantage of favourable tide and if we do not seize the opportunity when it comes we shall not have the slightest chance later on. *Ventures*—the ordinary Elizabethan term for cargoes the value of which was risked: 'There is still a company of Merchant Venturers in Bristol.' *Then, with your will, go on*—Do as you like. **Note**. Cassius the soldier 'older in practice' and proving himself the better general by the advice against the march to Philippi, at last yields a fatal acquiescence, thus leaving the practical control of affairs in the hands of Brutus who by importing his common-places into the domain of strategy ruins the cause of the conspirators. History makes it clear that the army of Brutus and Cassius had everything to gain by delay; but the generals were forced to an engagement by their impatient officers just as Pompey had been at Pharsalus."

We'll along etc.—verb of motion omitted. The line means: We will proceed there soon. *Deep of night*—the depth of night. *The deep......us*—It is now midnight. *Nature...necessity*—Our natures need rest and we must satisfy this natural want. *Niggard*—supply sparingly. Strictly *niggard* is a noun or adjective, but the parts of speech are frequently interchanged in Shakespeare. *Which we well......rest*—But we can enjoy sleep only sparingly. *Hence*—go hence, start. *And good repose*—and may you sleep well. *This*—referring to the quarrel. *This was......night*—We began the night rather badly with our quarrel. *Never come......Brutus*—**Expl**. Cassius requests Brutus not to let such differences arise between them again. *Division*—discord. *Every thing is well*—The two generals part, their love all the stronger for its passing rupture. *Gown*—dressing gown.

Page 144. *Where is thy instrument?*—On the eve of the fatal battle Brutus, the lover ofmusic, longs for the refreshing

tones of his page's lyre. *Drowsily* in a sleepy voice. *Knave*—merely "boy", the original meaning of the word. *Thou art overwatch'd*—You are weary with being awake too long. **Note**. The participle is passive through an intransitive verb. *Some other*—'other' is plural, representing the O.E. plural form 'other'. In Modern English we should use 'others'. *I shall raise you by and by etc.*—I shall make you get up presently and send you on business to my brother Cassius. *So please you .....pleasure*—If you wish it, Sir, we will remain standing and wait until you require us. *I will not......so*—No. I do not wish you to do that i.e., to stand and keep awake. *It may......me*—change my mind and not send a message. *Wire's the book etc.* **Expl.** In this part of scene we see the gentle side of the character of Brutus. He is revealed in these few lines as the lover of art, music and literature. When all is confusion around him he wants to take up his philosophical treatise at the page he had turned down.

I was sure...me—Brutus thought he had given the book to Lucius and had asked him to bring it to him. *Bear with me*—have patience with me; you must excuse me for my forgetfulness. *I am much forgetful*—my memory is bad. *Much*—the word was thus often used with adjectives as an adverb. *Hold up thy...a while*—Do you think you could keep awake for a short while? *Touch*—play upon. *Touch......two*—and play a tune or two on your instrument. *An't please you*—If you wish it. *Strain*—note or song. *I trouble thee...... much*—I am becoming a very exacting master. I ought not to give you so much trouble. *But thou art willing*—But you never refuse to do anything for me. *It is my duty, Sir*—Lucius is very devoted to his master and is only too glad to do anything for him. *I should......might*—I ought not to expect work from you when you are not in a fit state. *Should not*—ought not to. *Young bloods*—those whose blood is young and fresh. *Look for a time of rest*—require proper rest. When we are young in life we require longer hours of rest than in later life.

Page 146. *It was well done*—you were wise to have a little sleep. *I will not hold thee long*—I shall keep you here

only for a short while. I shall not keep up long. *Sleepy tune*—a song that induces sleep.

Layst thou......boy.—Do you thus stupefy the senses of my boy? Do you thus subdue the senses of my boy and exercise your deadening influence on his body? *Leaden*—heavy. *Mace*—magic wand.

O murderous...... .music? **Expl.** The idea is that the god of sleep arrests Lucius though he has done him no injury beyond entertaining him with sweet music. The god of sleep is compared to an officer making an arrest with the mace, his symbol of authority. *I will not......... thee*—I will not treat you so unkindly as to disturb your sleep. *Nod*—doze. *Thou break'st*—the present is used to express certanity.

Gentle knave.........goodnight. **Expl.** (**Imp.**) Brutus is so kind and gentle to his boy that he will not disturb his sleep. Since the slightest movement on the boy's part will cause the breakage of his instrument. Brutus relieves him of it and bids him goodnight.

Note 1. In this brief scene with his drowsy boy the gentleness which is characteristic of Brutus rises to even womanly tenderness. In this connection Dowden remarks that Brutus who at the call of duty and honour could plunge his dagger into Cæsar, cannot wake a sleeping boy. There is nothing more tender in the plays of Shakespeare than this scene. **Note 2.** In this connection the Arden edition compares the story of Mahomet and the cat which was sleeping on the skirt of his robe when he had to go to prayers. Rather than disturb the cat, he cut off from his robe the piece of cloth on which the cat was lying.

Is not the.........reading?—There were books in Roman days. They were parchment scrolls rolled up and therefore had no leaves to turn down. It is anachronism. *Left reading*—left off reading. *Enter the ghost of Cæsar*—"The story of the vision is based on Plutarch, but there no suggestion is made that the spirit which appeared was that of Cæsar. There it is 'a horrible vision of a man, of a wonderful greatness and dreadful look, a wonderful strange and monstrous shape of a body.' Shakespeare identifies

this phantom with the ghost of Cæsar. The appearance of the ghost under such circumstances is natural, simply because it can be rationalized as a phantom of the imagination; but a spirit not identified is less easily conjured up. Shakespeare accepted the story of the vision, but as he was dealing with history and not fairyland, he added the slight modification which removed it from the sphere of the incredible. On the other hand, the feeling that Cæsar's ghost would produce a better stage effect than an indefinite Evil Angel would have been quite enough to justify the modification. Also the intention may have been to suggest that though Cæsar was slain, Cæsarism was not buried with his body."

The sleepy music of Lucius and the flickering light of the taper prepares us for the appearance of the ghost. It remains on the stage for a short while and talks as little as is necessary. On the whole he is unobtrusive and thoroughly dignified.

How ill this taper burns—This is an allusion to the old belief that lights burned dim at the approach or departure of supernatural visitants. *I think..... apparition*—It must surely be the dimness of my sight that conjures up and gives shape to this terrible appearance. **Note**. It must be remarked in this connection that Shakespeare's ghosts are both subjective and objective. Now Cæsar's spirit is subjective in so far as the mind of Brutus before he sees the ghost is always turned towards the dead. Cæsar had thrice been mentioned during the quarrel between him and Cassius and Brutus was not easy in his mind, but needed company in his tent and music. He was also thinking of his own death and the epithet he applies to sleep, as Lucius sinks down over his lute and leaves him awake alone is 'murderous.' But Cæsar's spirit is also objective and real inasmuch as it represent the will power of the dead, the posthumous influence of Cæsar, and that is why it is Cæsar's spirit that is seen by Brutus and not a mere apparition as in Plutarch.

Monstrous—unnatural. *Apparition*—phantom. *Shapes*—creates. *It comes upon me*—It draws nearer and nearer. *Art thou anything*?—Have you any real existence or are

you a mere illusion? With this may be compared the speech of Macbeth when he sees a dagger in the air:

Or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain.

Art thou......stare?—Are you divine or are you a heavenly messenger, or are you some demon that thus frightens me and causes my hair to stand on end. *That makes......cold*—that curdles my blood. *Stare*—grow stiff, stand on end. *Thy evil spirit*—the evil spirit of Brutus takes the form of Cæsar's ghost. *Well, then......again*—Brutus is frightened but not altogether unnerved. *I will see thee......then*—In line 368 'shall' is used. The change to 'will' in this line indicates that Brutus has gained mastery of his terror. *Taken heart*—Recovered from my fright. *I would......thee*—I want to talk a little bit more with you.

Page 148. *The strings......false*—Lucius has obviously been dreaming about his lyre and the music that he had been asked to play. Suddenly he starts from his sleep and says that the strings of the instrument are out of tune. He is probably not quite awake yet. *False*—out of tune. *Sirrah*—fellow. *Why did you cry......sleep*—Varro and Claudius obviously cried in their sleep, but they do not know. Brutus thinks that their crying had something to do with the appearance of the ghost. Hence the question. *Commend......fellow*—Go to my brother Cassius, give him my greetings and ask him to put his troops in motion early in the morning. We will bring up the rear. *Powers*—forces, army. *Betimes*—early. *We will follow*—We will bring up the rear.

ACT V

SCENE I

I. SUMMARY AND THE SCENE

In the first part of the scene the generals of the two armies that meet at Philippi exchange taunts with each other. Octavious and Antony have been expecting that the enemy would attack them at Philippi and they are glad to

find them there. In the course of their word-combat Antony calls Brutus a traitor and murderer and Brutus is hard put to it to answer the charge. A vague assertion of his personal honour does not absolve him of the crime. Octavuis grows impatient with this useless wrangling and throwing defiance into the teeth of the enemy withdraws with his army to wait for the battle.

In the second part of the scene Cassius and Messala converse together. Cassius is somewhat depressed by what appear to him to be signs of evil omen, inspite of his Epicurean philosophy. Cassius has seen eagles that had consorted his army to Philippi giving place to ravens, crows and kites on the morning of the battle. This, with the ghost that Brutus has seen lends the authority of the invisible world to our sense that the conspirators' cause is doomed.

Towards the end of the scene Brutus and Cassius say fare-well to each other. We see them together for the last time. Brutus is calm as ever and ready to meet death whether in battle or, if need be, by self-destruction. Cassius also declares himself to be fresh of spirit, but really the omens he has seen are weighing on his mind. Cassius is against risking all on one battle, but Brutus would not listen to him. The judicial blindness that overtakes the conspirators as Brutus' authority in council outweighs in point after point the shrewder advice of Cassius makes us convinced that nothing can now save the conspirators. With a tender farewell the leaders separate, each to lead his own forces.

II. HISTORICAL BASIS OF THE SCENE

Shakespeare is indebted in Plutarch for the following details included in this scene :—

(*a*) Portents before Philippi,
(*b*) The conversation of Cassius with Messala.
(*c*) Brutus' talk on suicide.

(*a*) "When they raised their camps, there came two eagles that, flying with a marvellous force, lighted upon two of the foremost ensigns, and always followed the soldiers,

which gave them meat and fed them, until they came near to the city of Philippes; and there, one day only before the battle, they both flew away." —*Life of Brutus.*

(*b*) "But touching Cassius, Messala reported that he supped by himself in his tent with a few of his friends, and that all suppertime he looked very sadly, and was full of thoughts, although it was against his nature: and that after supper he took him by the hand, and holding him fast (in token of kindness, as his manner was) told him in Greek: 'Messala, I protest unto thee, and make thee my witness, that I am compelled against my mind and will (as Pompey the Great was) to jeopard the liberty of my country to the hazard of a battle. And yet we must be lively, and of good courage, considering our good fortune, whom we should wrong too much to mistrust her, although we follow evil counsel." —*Life of Brutus.*

(*c*) "The next morning, by break of day, the signal of battle was set out in Brutus' and Cassius' camp, which was an arming scarlet coat; and both the chieftains spoke together in the midst of their armies. There Cassius began to speak first, and said: 'The gods grant us, O Brutus, that this day we may win the field, and ever after to live all the rest of our life quietly one with another. But since the gods have so ordained it, that the greatest and chiefest things amongst men are most uncertain, and that if the battle fall out otherwise to-day than we wish or look for, we shall hardly meet again, what art thou then determined to do, to fly or die?"

"Brutus answered him, being yet but a young man, and not ever greatly experienced in the world: 'I trust (I know not how) a certain rule of philosophy, by which I did greatly blame and reprove Cato for killing himself, as being no lawful nor godly act, touching the gods: nor concerning men, valiant; nor to give place and yield to drive providence, and not constantly and patiently to take whatever it pleaseth him to send us, but to draw back and fly; but being now in the midst of the danger, I am of a contrary mind. For if it be not the will of God that this battle fall out fortunate for us, I will look no more for hope, neither

seek to make any new supply for war again, but will rid me of this miserable world, and content me with the fortune. For I gave up my life for my country in the Ides of March, for which I shall lie in another more glorious world."

—*Life of Brutus.*

III. DEVIATIONS FROM PLUTARCH

(*a*) In Plutarch Brutus insists upon commanding the right wing, though the post was thought more proper for Cassius on account of his experience, but there is no mention of a similar controversy between Antony and Octavius. The right wing was the position of honour in battle and Shakespeare makes Octavius and Antony wrangle for it. Antony has to give way and Octavius leads the right wing. In Plutarch Octavius led the left wing. Shakespeare inserts this gratuitously to develop his treatment of the character of the two generals. As Brutus was opposed to Octavius in the battle, the dramatist gives Brutus the left wing instead of the right: having already made the deference of Cassius to Brutut sufficiently marked.

(*b*) As regards the part played by Octavius in the actual battle we quote the following quotation from Plutarch. 'As for Otavius Cæsar himself, he was not in his camp because he was sick.'

IV. EXPLANATORY AND CRITICAL COMENTS ON THE SCENE

We see in the scene the preparations of the final contests that are soon to follow. The exchange of taunts before the battle are in accordance with the pratice obtained in mediæval times.

Both Brutus and Cassius find in this critical moment that their philosophies cannot sustain them. Stoicism loses its grip on Brutus and he would willingly commit suicide rather than submit to the indignity of defeat and being carried through the streets of Rome in chains. Cassius also finds his mind disturbed by outward signs which as a strict follower of Epicureanism he should have disregarded

completely. But Cassius has modified his opinion and says to Messala :

> You know that I held Epicurus strong
> And his opinion ; now I change my mind,
> And partly credit things that do presage.

Brutus is so conscious of his honour to be a virtue in him that he suggests to Octavius to court death at his hands for it would be an honour to him. Octavius, however, holds a different view on the point.

Octavius is shown in this scene as a cold, calm person. Though so young he takes the lead and insists on having his own way in everything. Shakespare gave Octavius this unyielding spirit deliberately for it is not found in Plutarch, Plutarch, for instance, puts Octavius on the left wing and Antony on the right of the Triumvir's forces. But Shakespeare reverses the order and shows that Octavius is the incarnation of the spirit of monarchy by making him insist upon keeping the right side. Throughout the scene Octavius gives the impression that he is in chief command and that Antony is under him. "It must be remembered that Antony was at this time some forty years of age, and Octavius only twenty. But Octavius acts not with the swagger of a self-boy who fancies himself a man, but with the perfect self-possession and confidence of middle age ; he is in fact preternaturally. middle aged there is a kind of ruthless and irresistible force about him which materially influences the feeling that he is, as it were, an incarnate. Fate. Antony himself cannot stand against him."

V. NOTES AND EXPLANATIONS AND REFERENCES

Page 150. *Our hopes are answered*—things have turned out as we desired, our hopes have been realised. **Note.** Antony and Octavius hope that the enemy would attack them at Philippi, for then they would be in a position of advantage. They are glad to find that what they were wishing has come to pass after all, Brutus and Cassius have left their position at Sardis and marched down into the plains of Philippi. *Answered*—fulfilled. *You said......*

down—Antony was right in his conjecture and if the wiser counsel of Cassius had prevailed the republicans' army would not have marched to Philippi, but kept their advantageous position at Sardis. *Keep*—stay in. *Upper regions*—heights, *i.e.*, the heights of Sardis. *Battles*—battalions, army. *Are at hand*—are now approaching. *Warn us*—take the initiative, summon us to battle. *Answering......them*—offer us battle even before we challenge them. *Answering*—accepting our challenge before we send it.

Tut—an expression of contempt or scorn. Antony has obviously a very poor opinion of Octavius as a military commander. *I am in their bosoms*—I am in their confidence. I know their intentions. *Wherefore*—why. *They could ......places*—they would be very glad to change their position : they would be well-pleased to go elsewhere. *Fearful bravery*—fearful=timorous. *Bravery*=outward splendour. The meaning is : Their outward bravery is the result of cowardice. This is an example of the figure of speech called *Oxymoron*, which consists in the combination of apparently contradictory terms. Craik explains this as : bravery in show or appearance which yet is full of real fear or apprehension. *Face*—appearance. *To fasten...courage*—to inspire us with fear. To impress us with the idea that they aie full of bravery.

They could be... ....courege. **Expl.** Antony has predicted that the enemy would not attack them at Philippi but keep their position at Sardis. He explains their change of tactics by saying that they have come down to meet them with warlike pomp in order to inspire them with fear. *But 'tis not so*—they do not possess any real courage. *In gallant show*—with warlike pomp. *Bloody sign of battle*. The bloody sign or signal, according to Plutarch, was a red cloak. The usual sign of battle among the Romans was a red flag. Plutarch says : " The next morning by break of day, the signal of battle was set out in Brutus and Cassius ' camp which was an arming scarlet coat. *Something......immediately*—we must do something at once. Immediate action is necessary. *Battle*—troops. *Softly*—slowly and carefully. *Lead......on*—Lead your division on slowly and carefully.

Even field—level plain. *Upon the right......left*—Right side of the battle field was a place of honour and Octavius insists upon having that. Plutarch puts Octavius on the left wing and Antony on the right of the Triumvirs' force, and Brutus on the right and Cassius on the left of the republicans. Therefore some editors make Octavius give way to Antony, but this is far less dramatic than the other, for Octavius, whose complete lack of character, says Schlegel, Shakespeare divined is none the less the incarnation of the spirit of monarchy, and so asserts himself. Shakespeare says nothing of Brutus's being on the righ. *Cross me*—thwart my wishes. *Exigent*—exigency, crisis, decisive moment. *But I will do so*—I will have my way.

I do not cross you......away—(1) Octavius insists on commanding the right wing, but not with any intention of thwarting Antony's wishes (2) Some editors, however, suppose that Octavius yields to Antony, and does it readily. They suggest a pun on *Cross*, (*a*) thwart. (*b*) cross the field of battle to the left wing. But this interpretation would not harmonize with the character of Octavius as Shakespeare wants us to see him. Shakespeare has pointed him as a strong impervious person who would not give up his resolution so easily. (3) A third interpretation is suggested by the line as an "aside." The meaning then will be that Octavius forbears to cross Antony now, when union is necessary for victory but with foresight of the coming struggle intends to do so at some future period. *Parley*—a military conference.

Page 152. *Stand fast*—the phrase combines the idea of halting and at the same time preserving military formation in the troops. *We must out*—we *i.e.*, the leaders, must go forward. *Shall we give sign of battle*—Octavius is impatient and wants to give the signal for fighting at once. *We will answer on their charge*—we will await their attack. 'We will wait till they begin to advance'—(*Craik*). *Make forth* go forward. *The generals would......words*—the generals of the opposing army wish to have a conference with us, *Stir not......signal*—Octavius says this to his own soldiers. *Words before blows......countrymen*—Brutus asks Antony and Octavius if they would like to have a conference before

beginning the battle. *Not that .....do*—Octavius answers by saying that he does not prefer exchange of words to exchange of blows. What he means is that Brutus and Cassius are boasters. *Good words.....strokes*—Brutus implies that Octavius, being so young would not be able to deal out any good blows. *In your......good words*—You accompany your wicked blows with friendly wishes, as you did in the case of Caesar. Antony is here referring to the murder of Caesar, when the conspirators, while going down on their knees before him about the recall from banishment of Publius Cimber stabbed him to death. *Bad strokes*—cruel and treacherous blows, like those that struck Caesar.

Witness the hole.....Cæsar—You stabbed Cæsar while you cried out 'Long live Cæsar'. *The posture of your blows*—Whether your strokes will go home *i.e.*, what can you do in the way of fighting ; your manner of dealing blows. *Posture*—literally means 'the placing'. Wright explains 'posture' as 'direction.' *Hybla*—a town in Sicily near Etna, famous for its honey. As a stock epithet for bees 'Hyblaean' occurs in Virgil, and the medieval writers probably followed him in the use of the term. *But for your words......honeyless*—But so far as your words are concerned they are so sweet and honied that they seem to be stolen from the bee of Hybla. Brutus implies that it is yet to be seen what sort of blows Antony can deal out, but that he knows that his words are honey-sweet.

Note. Cassius is taunting Antony and is therefore pretending not to know anything about Antony's ability and power on the battle-field. Plutarch says that Julius Cæsar used to call him "the valiantest man and skilfullest soldier of all those he had about him." *No stingless too*—If there is a sign of interrogation after 'too' the meaning is :—'Antony retorts that his words have a sting in them, although Cassius pretends they are sweet and so they rob the bees of their stings as well of their honey. But in the text we have a full-stop after 'too' in which case the meaning is slightly different. Antony says that he may have robbed the bees of their sweetness but not of their sting. His

words are not like their words when they killed Cæsar—sweet but at the same time with a sting in them.

Note. It would be preferable to have a sign of interrogation after 'too' for that would make the meaning more pointed, *viz*., 'Don't my words leave the bees stingless also ? *i.e.*, my words may be sweet but do they not sting sometimes as just now ?' Antony is referring to the taunt that he has just hurled at Cassius and tells him that if they have sometimes the sweetness, they have also the stinging power of bees.

O yes, and soundless too—etc. Yes, you have not robbed the bees of their sting but also of their buzzing powers for you are now buzzing in trying to give us this warning to sting. **Note**. Just as the bees by their buzzing give warning of their intention to sting, similarly, says Brutus, he threatens before he strikes, and this, he adds, is a wise action on his part, for otherwise no one would believe that he could strike at all. *Very wisely......threat*—*i.e.*, he thinks to frighten by his words, so avoid coming to blows. But Antony has not used any threats.

You did not so—You did not buzz before you stung Cæsar. You gave no warning before you stabbed Cæsar. *Vile daggers*—detestable weapons. *Hack'd one another...... Cæsar ?*—This descripition is from Plutarch who says that so many struck together and in such a crowd that one of them hurt another. Shakespeare makes the daggers strike against each other in the body of Cæsar. The phrase expresses powertully the savage fury of the attack and the large number of the murderers.

Show'd your teeth like apes—You grinned like monkeys. **Note**. Dogs show their anger by rising their upper lip and exhibiting their teeth. Probably that is the idea implied by Antony's remarks. *Fawn'd like hounds*—like dogs crawled at the feet of Cæsar. *Bow'd like bondman*—went down on your knees before him like slaves. *Damned*—cursed. *Cur*—dog. *Behind*—like a coward. *Cf*. Plutarch "Then Casca, behind him, stroke him in the neck with his sword."

Villains, you did not so......flatterers. **Expl.** "This speech is in the characreristic vein of Antony—imaginative

and biting. Each word is carefully chosen for its sting. Antony calls Brutus and Cassius villains and flatterers and accuses them of attacking Cæsar in a most cowardly and base manner without giving him any warning at all. Then he uses four similes, each more biting than the other: Showing their teeth like monkey and crawling at Cæsar's feet like dogs and cringing before him like slaves, they struck him all of them together so that their weapons met and clashed in Cæsar's side. The most cowardly of them was the crused Casca who stabbed him from behind. **Note.** "Notice how the effect of Antony's words is heightened by the slow emphatic pronouncing of 'damned', and by the alliteration to mark 'cur' the bitterest word."

Now Brutus thank......ruled. **Expl.** Cassius reminds Brutus of the advice he (Cassius) had given him which was:

'Let Antony and Cæsar fall together.'

Brutus had over-ruled him and now Brutus has only himself to thank for these taunts; if he had listened to the advice of Cassius Antony would have been dead. *Thank yourself*—you have only yourself to blame.

There are various interpretations :—

This tongue...today—1. Antony would have been in such a poseless position, that his language would have been more humble. This would be the meaning if the reference is to the advice of Cassius in IV. iii. 197

'Tis better that the enemy seek us :
So shall he waste his means, weary his soldiers
Doing himself offence, etc.

If this advice had been followed they would have met enemy at a later date when Antony's position would have been hopeless and the conspirators' cause strengthened.

2. If the reference is to the advice of Cassius in the II Act to kill Antony with Cæsar, then Antony's tongue would have been silenced for he would have been dead.

3. And if the reference is to III, i., 232

Do not consent
That Antony speak in his funeral :

the people would not have turned against them and they would have been in much stronger position. In any case,

if Cassius had had his way on any one of these three occasions, Antony's tongue would not have offended so on that day.

Page 154. *Come, come the cause*—Octavius is getting impatient with this useless war of words and cuts short what appears to him an unnecessary preliminary to battle. He closes the parley with these sharp words, and brings them to the point at issue; the business for which they came out to speak with one another. *If arguing......sweat*—if our arguments cause so much heat. *Redder drops*—drops of blood. *If arguing......drops*—If our argument causes so much heat, the proving of it will evidently end in blood. If we sweat drops of blood while bandying words with each other, when we come to the proof of the matter it will be drops of blood that we shall shed freely. *The proof*—the test *i.e.*, by battle, deciding the matter by action. *Look*—"Note the dramatic pause, sufficiently indicated by the metre, as Octavius draws and flourishes his sword. A line deliberately left incomplete for dramatic reasons is common in Shakespeare". *Goes up again*—is sheathed again. *Be well avenged*—to fully revenge for. **Note**. During by far the greater part of history revenge has been regarded a sacred duty. An eye for an eye and a tooth for a tooth and a life for life. *Three and hirty*—Plutarch mentions three and twenty. *Another Cæsar*—*i.e.*, Octavius himself. *Slaughter*—concrete for blood.

Cæsar......thee. **Expl**. Brutus denies that there are any traitors amongst their numbers who might kill Octavius. If there are any traitors by whose hands Octavius is destined to die they must be among his own party. Brutus implies that there are traitors amongst the followers of Antony and Octavius.

So I hope .....sword—Brutus is so conscious of his honour to be a virtue in him that he suggests to Octavius that to court death at his hands would be an honour to him. Octavius, however. hold a different view on this point. He does not hope to die by a traitor's hand, for he says he was not born to die on Brutus's sword—and that there can be no more dangerous traitors than he is. *Strain*—race.

Or if thou......honourable—Well young man, it would be impossible for you to die a more honourable death than to die at my hands even if you were the most illustrious scion of your race. *Honourable*—adjective used as an adverb. Common in Shakespeare. *Peevish*—childish. *Worthless*—unworthy. *School boy*—Octavius was twenty-one years old. *Join'd*—united, associated with. *Masker*—one who takes delight in masques. *Reveller*—a seeker after pleasure. *A peevish school boy.......reveller*—Cassius calls Octavius a foolish stripling unworthy of any such honour as death at the hands of Brutus. His companion Antony, he describes as a masker and reveller—*i.e.*, one who delights in masques and given to riotous living.

Old Cassius still—*i.e.*, Cassius is still the same envious waspish railer that he was of old. *Defiance......teeth*—we defy you, taritors; we throw you the challenge. *If not stomachs*—If you have not courage enough to fight to-day, fight when you have the courage. **Note**. The stomach was supposed to be the seat of the passions of pride, anger and courage. *Blow wind......bark*!—Let the wind blow and let the waves rise high, and dash against the vessel. Cassius says that it does not matter now what happens. Let come what may, he is quite willing and prepared to meet it. *The storm is up*—we are in for trouble now; we have undertaken a dangerous enterprise and must be prepared to meet the consequences. *All is on the hazard*—everything is at stake. **Note**. It must be noted here that Cassius was against putting all to the hazard of one battle, but was over-ruled by Brutus.

Why now blow......hazard. **Expl.** Cassius compares himself and his party to a vessel; the dangers that are gathering thick round them are compared to wind and billows that are rising high and striking against the ship. The battle they are going to fight is the storm that, he says, has been already raging round them, and what the company in the vessel fear is a complete ship-wreck. But to Cassius it does not matter what may happen now. He is resigned to his fate. *Hark*—listen. *A sword with you*—While Brutus says something to Lucius in private, we listen to the conversation of Cassius with Messala which shows that the

calm and collected general is fast giving way to fear and presentiments. His presentiments, as a matter of fact, prepare the way for the coming catastrophe. Messala is a great friend of Cassius, it is therefore natural that Cassius should turn to him at this critical moment.

Page 156. *This is my birth-day*—The fact that the battle is to take place on the birth-day of Cassius who is already oppressed by omens lends a pathetic touch to this conversation with Messala for we have already begun to feel that the cause of the conspirators is doomed. From this point onwards we shall see the republican leaders fighting on without hope.

As—used occasionally, to mark points of time. The modern phrase is 'as yet.' *Give me thy hand*—Cassius feels that the tragedy is gathering its dark clouds round him and has suddenly become gentle and touching in his attitude towards others. *Be thou my witness*—you shall bear testimony to the fact.

As Pompey was—Cassius is referring to the battle of Pharsalia. Pompey was against giving battle to Caesar but was persuaded by the nobles to do so and the result was he was defeated. As Pompey had, against his will staked everything upon the result of a single battle, similarly, says Cassius, he has agreed, against his will to fight the battle. In his *Life of Cæsar* Plutarch says: "But, for Pompey himself, he would no respect hazard battle, which was a matter of so great importance. For he thought it better to draw this war out in length, by tract of time, the rather to consume the little strength that remained in Cæsar's army." Again "Messala, I protest unto thee, and make thee my witness that I am compelled against my mind and will (as Pompey the Great was) to jeopardize the liberty of our country to the hazard of a battle."

Compell'd to set—forced to stake. *All our liberties*—as a Republican Cassius thinks that he is a custodian of the rights and the liberties of the people of Rome. *Epicurus*—the nams is here used as equivalent to the philosophy or creed of Epicurus. Epicurus was the founder of one of the later schools of practical philosophy in Greece. His

followers—the school of the Garden—divided the field of moral philosophy with the Stoics or school of the Porth. According to Epicurus the end of life was 'Calm' which was to be attained not so much by conquering life as by adapting ourself to it. The Epicureans believed that the gods left the world to itself and enjoyed themselves. They therefore took over the scientific principle of Democritus, and explained all apparently miraculous events and coincidences as natural.

As an Epicurean, Cassius should disregard all omens and signs. The Epicurean school denies the supernatural element in human affairs, omens and prodigies being regarded as mere superstitions. Cassius, however, finds his natural superstitions getting the better of his rationalistic theories.

I held Epicurus strong—I have been a firm believer in the doctrines of Epicurus. *His opinion*—his views, his doctrines. *Now I change my mind*—I give up my belief in the Epicurean philosophy to some extent. *Partly credit*—believe to some extent. *Presage*—are prophetic. The intransitive use is unusual. But *Cf. Presaging prophecy* (Henry VI) where it means a prophecy which foretells good things. *And partly credit......presage*—and feel half inclined to put my faith in omens and presentiments. *Coming from*—'coming is an absolute participle equivalent to "as we were coming." Such idioms are now excluded by the rules of grammar. *Former*—front *i.e.*, in the vanguard. In North 'foremost' is used. **Note**. There is no other example in Shakespeare of *former* used of *place* instead of *time*. *Ensign*—standard, flag. *Fell*—came down with a sweeping motion; alighted. *Perched*—remained sitting there.

Gorging—feeding, eating ravenously. "*Who*"—'and they.' It is a Latinism. *Consorted*—accompanied; we should say, 'consort with'. *Coming from Sardis.........gone*—Eagles are supposed to presage success and triumph because the Roman standard bore the bronze figure of an eagle, and so long as they sat on the flags Cassius was hopeful, but when they were replaced by kites, ravens and crows,

who are regarded ominous he became desperate of victory in the battle.

In their stead—in their place. *Ravens, crows, and kites*—all these are the birds of ill-omen, birds of prey to whom the republican army was to fall a victim. *Fly o'er......prey*—have hovered over us and looked down upon us as if we were animals sickening to death and soon to be their prey. *As*—as if. *Sickly*—diseased; the picture is of birds of prey watching a dying animal.

Their shadows seem.........ghost—It seems as if our army lies doomed to death under the over-spreading darkness of their fatal shadow. *Canopy most fatal*—a most deadly overhanging cloud. *Fatal*—foreboding death, not "causing death." *To give up the ghost*—to perish. *Believe not so*—Do not give way to such thoughts. *But*—to be taken with "partly". *I but......partly*—Well, I do not wholly believe in them. *Fresh of spirit*—of good hope and courage, these are mere words; actually Cassius has little hope of success. *For I am fresh......constantly*—I am determined to boldly face whatever dangers may present themselves. *Perils*—dangers. *Constantly*—firmly; boldly.

Even so Lucilius—The conversation between Brutus and Lucilius has come to an end. *The gods .....friendly*—Let us hope that the gods be on our side today; may the gods befriend us. *Lovers in peace*—friends in peaceful times. They have been friends for long and during that period they have had peace. *That we may .....age*—that we may be able to enjoy peace and rest after the turmoil of war and go on to old age in a spirit of constant friendship. *Affairs of men*—everything in life. *Still*—always. *Rest*—remain. *Incertain*—uncertain. *The affairs......incertain*—Everything in life is always uncertain. *Let's reason......befall*—Let us by discussing the worst that may happen to us be prepared for it. Let us consider what we should do if the wrost happens. *If we do lose......do?*—If we are not victorious in this battle, we shall never again have an opportunity of talking to one another. What do you intend doing then? *Then*—in that case.

By the rule of that philosophy etc.—The reference is to stoicism, a philosophy that Brutus followed. In pursuance

of this philosophy Brutus was opposed to suicide, but confesses in this speech that, although he still retains so much of the philosophy of his younger days that he finds it cowardly and vile to anticipate his natural death by suicide, yet he cannot so far act up to his lofty ideal as to submit to being chained and dragged in the streets of Rome and his self-inflicted death in the end shows that human considerations of honour and the fear of shame were for him a religion more binding than the philosophical creed he had cultivated. *By which......himself*—in pursuance of which I blamed Cato for committing sucide. *I know not how*—I cannot give reasons for my views. *Vile*—base. *Cato*—Younger Cato who was on the side of Pompey in the battle of Pharsalia and committed suicide after the defeat.

Page 158. *Fall*—befall. *Present*—anticipate. *So*—like Cato. *So to prevent......life*—anticipate one's natural death. *The time of life*—the span of life allotted to each man. *Arming......patience*—possessing my soul with patience. *To stay the providence of*—to await the time pre-determined by; to await the disposal of affairs by. *Even by the rule ......below*. **Expl**. Brutus says that he is determined to act by the rule of that philosophy by which he blamed Cato for suicide, and to arm himself with endurance to await the decision of some high powers that govern the world. He adds that somehow he feels it cowardly and base to forestall the natural time of death for fear of what may happen.

The passage is corrupt, but the general meaning of it is quite clear.

Note. It must be remarked that so far Brutus is speaking indefinitely, and enunciating the theoretical principles of the Stoic religion. He has not yet realized the implications of defeat, which the practical Cassius has. As soon Cassius suggests the possibility of his being led in triumph through Rome, he realizes the position and declares that he would rather perish than 'grace the captive chariots' of the victors. Thus it is that we can explain why Brutus who condemns self-inflicted death in this speech, advocates suicide as a means of shortening life that has become unbearable in the very next speech.

Then......Rome?—Then in the case of our defeat you have no objection to being taken back to Rome by Antony and dragged through the streets at his chariot wheels? *Think that noble......Rome*—Brutus cannot contemplate the possibility of allowing himself to be taken back to Rome in chains. *He bears too great a mind*—He has too noble a mind to suffer such disgrace.

But this same day...begun—This day will decide the task we began on the Ides of March, either by our success or by our defeat and death. There is no other alternative. Brutus cannot be defeated and live. Defeat would mean death also. *Noble Roman*—Brutus calls Cassius 'a noble Roman' —the implication being that no noble Roman should ever yield to be led in triumph through the streets of Rome, come what may to him.

Note. Brutus realizes now that their work was not finished with the murder of Cæsar, for the spirit of Cæsar which he really wanted to kill still lives and much stronger than ever. The battle of Philippi is to determine whether this spirit will be destroyed or they, so that the issue of the battle will determine the real issue of the murder of Cæsar which was committed on the 15th of March. *And whether .....not*—This lends a pathetic touch to the parting between those two friends. *Therefore our......takes*—Therefore let us bid each other a final farewell. *For ever and for ever*—There is pathos in the repetition of the words 'for ever.'

If not ....made—If we do not meet again, well, we could not have parted in better fashion than we now do. *And whether..... made*—" Note the simplicity of the language, denoting that deep emotions have been stirred." *Smile*—' at our present fears of not meeting again.' *Lead on*—advance, or lead the troops.

O, that a man .....known. **Expl. (Imp.)** Brutus is very anxious to know beforehand the result of the battle, inspite of stoicism, which is obviously losing its grip on him. He wishes ardently that it were possible to foresee the outcome of this battle he is about to fight. But since that is impossible he contents himself with the thought that the day must

come to an end when he shall know the result, and his anxiety and suspense will be over.

SCENE II

I. OUTLINE OF THE SCENE

The battle has begun.

Brutus notices certain lack of enthusiasm among the troops of Octavius who is on the right wing and is being opposed by Brutus. He, therefore, sends Messala with letters of instruction to Cassius to launch their attack at once if they want to gain an easy victory.

II. HISTORICAL BASIS OF THE SCENE

The following extract from Plutarch shows Shakespeare's debt to him in this scene :—

"In the meantime Brutus, that led the right wing, sent little bills to the colonels and captains of private bands, in the which he wrote the word of the battle; and he himself, riding a-horseback by all the troupes, did speak to them, and encouraged them to stick to it like men. So by this means very few of them understood what was the word of the battle, and besides, the most part of them never tarried to have it told them, but ran with great fury to assail the enemies; whereby, through this disorder, the legions were marvellously scattered and dispersed one from the other.—*Life of Brutus.*

III. CRITICAL COMMENTS ON THE SCENE

In this short scene we see Brutus giving the order to attack at once. This was a mistake and is, to some extent, a cause of their overthrow. We are convinced that Brutus the idealist, is no good as a conspirator or the general of an army. In line 5 of the next scene Titinius criticises this order of Brutus :

> O Cassius, Brutus gave the word too early;
> Who, having some advantage on Octavius
> Took it too eagerly.

IV. NOTES, EXPLANATIONS AND REFERENCES

Page 158. *Ride, ride, Messala*—Brutus is obviously flurried and sends Messala postehaste to the troops of Cassius on the other side of the field. *Bills*—written instructions. *Legions*—troops. 'A legion' technically is a division of 3000 to 6000 men. *On the other side*—*i.e.*, on the other wing with Cassius.

Set on—attack. *Perceive*—see, notice. *Cold demeanour*—absence of warlike spirit. *Sudden push*—an unexpected attack. *Give then......overthrow*—will defeat them. *I see cold..... overthrow.* **Expl.** It seems to Brutus that the division commanded by Octavius is wavering, the troops showing definite want of warlike spirit. He therefore concludes that a sudden attack will defeat them. *Let them......down*—He wants all the troops to come and help him in his sudden attack against Octavius.

SCENE III

I. SUMMARY OF THE SCENE

The battle continues. At the outset Brutus gains an advantage over Octavius, but his troops, flushed with the certainty of victory, betake themselves to plunder, and so are unable to assist Cassius who is sorely beset by Antony, and at last forced to take flight. From the hill to which he retreats, Cassius sends Titinius, one of his captains, to find out whether certain troops in view are friends or foes, and bids his bondman, Pindarus, ascend to a higher point and bring him word how Titinius fares. Pindarus, mistaking for enemies a body of Brutus's troops sent with a wreath of victory to Cassius, reports that Titinius is captured. Hereupon Cassius, giving his sword calls upon him to thrust it into his heart, and dies exclaiming, "Cæsar, thou art revenged, even with the sword that killed thee.'

Then Titinius comes back with Messala. Finding Cassius dead Messala hastens back to Brutus to convey to him the tragic news. While he is away Titinius puts the wreath of victory round the dead Cassius and then kills himself. Too

late Messala and Brutus come and find both Cassius and Titinius dead. Brutus calls Cassius the noblest Roman and then departs to prepare himself for the second engagement.

II. HISTORICAL BASIS OF THE SCENE

Shakespeare is indebted to Plutarch for the following incident included in this scene :—

1. The temporary victory of Brutus.
2. The circumstances of Cassius' death.
3. The death of Titinius.
4. The lament of Brutus.

1. Brutus had given a charge full upon Octavius Caesar's battle, and easily made them fly, because they were greatly troubled for the loss of their camp : and of them there were slain by hand three legions.... Brutus had conquered all on his side and Cassius had lost all on the other side. For nothing undid them but that Brutus went not to help Cassius, thinking he had overcome them as himself had done ; and Cassius on the other side tarried not for Brutus, thinking he had been overthrown as himself was. He (Cassius) was marvellously angry to see how Brutus' men ran to give charge upon their enemies, and tarried not for the word of the battle, nor commandment to give charge, and it grieved him beside, that after he (Brutus) had overcome them, his men fell straight to spoil, and were not careful to compass in the rest of the enemies behind : but with tarrying too long also, more than through the valiantness or foresight of the captains his enemies, Cassius found himself compassed in with the right wing of his enemy's army. Whereupon his horsemen brake immediately, and fled for life towards the sea. Furthermore perceiving his footmen to give ground, he did what he could to keep them from flying, and took an ensign from one of the ensign bearer that fled, and stuck it fast at his feet ; although with much ado he could scant keep his own guard together."—*Life of Brutus.*

2. So Cassius himself was at length compelled to fly, with a few about him, unto a little hill, from whence they might easily see what was done in all the plain ; howbeit Cassius himself saw nothing, for his sight was very bad,

saving that he said (yet with much ado) how the enemies spoiled his camp before his eyes. He saw also a great troop of horsemen, whom Brutus sent to aid him, and thought that they were his enemies that followed him : but yet he sent Titinius, one of them that was with him, to go and know what they were. Brutus' horsemen saw him coming afar off! whom when they knew that he was of Cassius' chiefest friends, they shouted for joy, and they that were familiarly acquainted with him lighted from their horses and went and embraced him. The rest compassed him in round about on horseback, with songs of victory and great rushing of their harness, so that they made all the field ring again for joy.' But this marred all. For Cassius, thinking indeed that Titinius was taken of the enemies he then spake these words : "Desiring too much to live, I have lived to see one of my best friends taken for my sake, before my face."

After that, he got into a tent where nobody was, and took Pindarus with him, one of his bondsmen when he reserved ever for such a pinch—then, casting his cloak over his head, and holding out his bare neck unto Pindarus, he gave him his head to be stricken off. So the head was found severed from the body ; but after that point Pindarus was no more seen.

3. But he (Titinius) perceived, by the cries and tears of his friends which tormented themselves, the misfortunes that had chanced to his Captain Cassius by mistaking, he drew out his sword, cursing himself a thousand times that he had tarried so long, and so slew himself presently in the field.

4. Brutus in the meantime came forward still, and understood also that Cassius had been overthrown : but he knew nothing of his death, till he came very near to his camp. So when he was come thither, after he had lamented the death of Cassius, calling him the last of all the Romans, being impossible that Rome should ever breed again so noble and valiant a man as he, he caused his body to be buried, and sent it to the City of Thassos, fearing lest funerals within his camp should cause great disorder.

—*Life of Brutus.*

III. DEVIATIONS FROM PLUTARCH

(*a*) Plutarch does not give Octavius so much importance as we find in Shakespeare.

(*b*) Actually there were two battles, with a difference of twenty days between them. Cassius was defeated in the first and Brutus in the second. Shakespeare makes both battles take place the same day.

IV. EXPLANATORY AND CRITICAL COMMENTS ON THE SCENE

Cassius choleric and cruel.. At the very opening of the scene Cassius informs us how he killed his standard bearer who was deserting. This incident is not in Plutarch and has been invented by Shakespeare to illustrate the choler and cruelty of Cassius. This harmonises with the rest of his character. Besides, Cassius himself confesses his choleric nature in his dispute with Brutus.

Throughout this scene we see Cassius fighting without hope. The foreshadowing of the end has changed him. He is not his old self-practical, determined, sarcastic, penetrating.

Poetic justice. His end is an instance of so-called poetic justice that the same sword should search his bosom as ran through Cæsar's bowels. The demands of poetic justice are fulfilled, for the punishment of the deed is of the same nature as the original deed.

Brutus calls him the last of the Romans. These are Plutarch's own words which Shakespeare retained. Cassius was a true Roman in his virtues and vices. Shakespeare represents him as a man of true republican spirit, whose passionate temper and real or fancied injuries made him feel a strong personal hatred against the great subverter of Romnn republicanism. He was also a typical Roman in his harsh and choleric disposition, in his passionate, excitable nature and in his deep desires and fierce resentments

V. NOTES, EXPLANATIONS AND REFERENCES

Page 160. *Look, the villains fly*—See, how the rascals are running. Cassius calls his own soldiers 'villains' because they are running away from the field. It is clear that Cassius has met with defeat and his soldiers are turning tail and bolting off. Cassius is annoyed. *Myself......enemy*—I have myself acted as an enemy to some of my own soldiers. I have treated some of my own men as enemies. *Ensign*—*i.e.*, ensign-bearer; standard-bearer. Junior officers who carried the colours of the infantry in the British army were long so called. *This ensign......back*—My standard-bearer here was beginning to run away. *I slew .....him*—I therefore killed the coward and took the flag from his hand. *It*—the standard. **Note.** Cassius confuses the two meanings of 'ensign'—standard and standard-bearer.

Brutus gave the word too early—Brutus gave the order to attack a bit too early. This is one of the many practical mistake that Brutus made while conducting the conspiracy. By getting flurried and acting in a nervously hasty manner he threw away the chance of success. *Having some advantage on Octavius*—Seeing that there is a little chance of obtaining an advantage over Octavius. *Took it too eagerly*—too rashly thought that the victory was his. Too hastily he secured the advantage that he thought he had over Octavius and felt sure that he was completely victorious. *It*—*i.e.*, the advantage. *His soldiers......spoil*—his troops devoted themselves to plunder instead of helping the troops of Cassius.

Whilst......enclosed—while we are hard beset by the troops of Antony. **Note.** The right course for Brutus was, after he had obtained a little victory over Octavius, to go and help Cassius whose army was completely surrounded by that of Antony. *Fly further off*—The enemy is in hot pursuit of Cassius and his enemy. *Mark Antony......tent*—even the tents of Cassius have been occupied by the enemy. *Far......off*—'Far' is here comparative and is equivalent to 'further' just above. *Are those......fire*—Cassius' eyesight was weak and therefore he could not see properly. That is why he asks Pindarus to tell him if those flames

that he can see are rising from his camp. Cassius is obviously desperate and sad. He talks little and in simple language. His tongue has lost its usual bitterness and his wit its fine edge. 'The shades of the prison-house' are fast closing round him. He too knows that the inevitable end is approaching near.

If thou lov'st me—if you have any love for me. *Hide thy spurs in him*—bury your spurs in his sides; spur him hard *i.e.*, ride as fast as you can. *Till he have......troops*—till you reach the yonder troops. *He have brought you*—the horse has carried you. **Note**. The 'yonder' troops are far off but can be seen. They are really the troops of Brutus coming to aid Cassius and inform him of the victory they have won. But unfortunately Pindarus, who is watching the scene and reporting it to Cassius mistakes them for the troops of the enemy. Hearing this Cassius is overwhelmed with disappointment and despair and asks Pindarus to stab him.

And here again—and come back here. *That I may...... enemy*—Cassius is anxious to make sure whether the troops in the distance are their own or those of the enemy. *Even with a thought*—as quick as thought. **Note**. Titinius promises to be back with the swiftness of thought. *My sight was thick*—This detail is from Plutarch that 'Cassius himself saw nothing, for his sight was very bad'. *Thick*—dim. Compare *Taming of the Shrew*:

"Like a fountain troubled—
Muddy, ill-seeming thick."

Regard Titinius—watch Titinius. *And tell me......field*—and tell me everything that you see going on. *This day I breathed first*—To-day is the anniversary of my birth. *Breathed first*—was born. *Time is come round*—The wheel is come full circle. Cassius seems to think that his life has run its course and that he shall die the very day he was born. *Where I did begin......end*—The same day that brought me into the world will see me go out of it. The same day that saw my birth will see my end. *Compass*—*i.e.*, complete course. *His*—its.

This day......compass. **Expl.** (**Imp.**) We feel in these words of Cassius that the tragedy is being rounded and

completed. Cassius who began by being an unscrupulous conspirator and assassin has undergone a wonderful transformation in the course of various events that have happened since the murder of Cæsar. He has been lectured, silenced and disregarded in matters where he felt himself rightly to have more experience than Brutus. He was continually forced to carry out orders with which he disagreed, and to save situations which had become difficult, not through his own fault. There is no such despair as that which falls on a man when he sees things ruined by another's stupidity, and yet finds himself in a position where he can do nothing but share the disaster, which with a free hand, he could have prevented: Cassius' despair in this speech enhances the feeling of inevitable fate which surrounds the end of the conspiracy. But in the process, however, Cassius has become insensibly nobler and we shall see, dies at the last almost a martyr. So strangely does the divine power complete the round of his destiny. *Sirrah*—fellow. *O my lord !*—Pindarus has seen something unpleasant.

Page 162. *Enclosed round*—surrounded. *With horsemen*—*i.e.*, by horsemen. *Make to him on the spur*—who are galloping towards him at full speed. *Make to him*—go towards him. *On the spur*—at a gallop, at full speed. *Yet he spurs on*—But he does not stop, he is also galloping. *Now they......him*—now they have almost reached him. *Now some light*—some of the soldiers are dismounting. *He lights too*—Titinius also dismounts. *H's ta'en*—now they have captured him. *They shout for joy*—they are shouting in triumph.

Titinius is enclosed......joy. **Expl**. This is a tragic mistake made by Pindarus. He reads the whole situation wrongly. The troops that are galloping towards Titinius are the troops of Brutus. They dismount to greet Titinius, Titinius dismounts, to greet them. He is not captured. The shout is not because they have takn Titinius, but because they bear the news of Brutus's victory over Octavius. But Pindarus cannot see or hear all this from hill where he is. He thinks that the troops are enemy troops, that they are chasing

Titinius, and capture him and shout in triumph because they got Titinius as their prisoner. *Come down......more*—Cassius is completely overwhelmed by the news that his friend Titinius has been captured. He does not want to hear any more and asks Pindarus to come down from the hill.

O coward......face! **Expl.** Cassius feels that he has been the cause of the capture of Titinius. He calls himself a coward for having lived so long as to allow one who loved him most to be taken prisoner in his very presence.

Parthia—the north eastern part of the Persian Empire. When the Macedonian power declined in Central Asia, the Parthians founded an empire which bordered upon the province of Syria and the State of Armenia, a protected ally of Rome. In 53 B. C., M. Crassus, the colleague of Cæsar and Pompeius, was defeated by them at Carrhae and at the time of his death Cæsar was preparing to attack the Parthians. Cassius served with Crassus in the campaign of 53. *Then I swore......life*—I made you promise when I spared your life. *Swore thee*—made thee swear. *Saving of thy life*—the construction with the verbal preposition (on or in saying—a saving) which is naturally followed by 'of', is older than the adjectival use of the participle followed by the direct object. 'Saving' is here a verbal substantive and the full phrase was 'in saving in thy life': the preposition 'in' first degenerated into 'a' as in 'a-hunting', 'a-fishing' and then disappeared altogether.

That whatever......it—that you would always do my bidding. *Keep thine oath*—fulfil your promise. *Now be a free man*—If you do what I ask you to do you will be a freeman. Cassius promises to give Pindarus his freedom before he stabs him : for Cassius would not fall by the hand of a slave. *Good sword*—a sword that is well tried and will not fail in its work. *Search*—pierce. *Stand not to answer*—do not pause to give an excuse. *Hilts*—the plural is often used in Shakespeare of a single sword because the handle has two side-guards. *When my face is covered*—Cassius covers his face so that he may not quail at the sight of the

naked sword. *Guide the sword*—Plunge the sword into my bosom. *As 'tis now*—as he says this Cassius covers his face.

Cæsar thou......thee. **Expl.** (**Imp.**) It is an instance of poetic justice. The same sword which searched the bosom of Cæsar is pl unged into Cassius' breast. The punishment of the dead is of the same nature as the original deed.

The lines also prove the survival and powerful working of Cæasar's personality after death, Cassius realizes that his murder was not only a crime but a blunder.

So, I am free—Pindarus is no longer a slave. The last kind deed of his master was to grant him his freedom. *Yet would......will*—Pindarus says that if he had had his own way he would not have gained his freedom by killing Cassius. He would have refused to stab Cassius. He would have preferred to be a slave than kill his master. But he had no choice in the matter. Being a slave he had to do the bidding of his master.

Pindarus shall run—Plutarch writes: "After that time Pindarus was seen no more. Whereupon some took occasion to say that he had slain his master without his commandment." *Take note of him*—recognise him. **Note.** His master being dead. Pindarus has no more interest to live in Rome. He therefore resolves to go to a far-off country. *Change*—exchange, as opposed to distinct gain for either side. Antony had defeated Cassius, and Octavius had been defeated by Brutus. It was therefore a fair exchange. **Note.** It is in the second battle that Brutus is finally overthrown. *Overthrown*—defeated. *Power*—forces, army. *Legions*—troops. *Will comfort Cassius*—Cassius will be very pleased to hear this news.

Page 164. *Where did you leave him*—Where was Cassius when you left him. *All disconsolate*—utterly in despair. *Is not that......ground*—Messala descries the dead body of Cassius lying on the ground. *He lies not like the living*—Titinius is the first to realize that Cassius is dead. *O my heart!*—an ejaculation expressing deep sorrow. *No, this was he*—he is no longer Cassius for he is dead. He was Cassius when he was alive. *But Cassius is no more*—Cassius is dead.

O setting sun—In line 123 we are told it was only three o'clock. This address to the setting sun is therefore hardly appropriate, some editors therefore explain the phrase as being addressed to Cassius. But 'thy' in the next line will not allow such an interpretation. *Sink to night*—descend into the darkness of night. "There is some confusion of ideas in the image, as wherever the sun goes there can be no night. This confusion is avoided by Knight, who reads 'tonight', but the alteration weakens the force of the line." *So in his......set*—so has the sun of Cassius' life set, washed in his own ruddy blood.

So setting sun......set. **Expl**. Just as the sun sets in the evening bathed in ruddy splendour so has the sun of Cassius' life set bathed in his own red blood.

The sun of Rome is set—this is no exaggeration, for towards the end of his life Cassius is ennobled beyond recognition, so that his death is almost a martyrdom. He was a true Roman in the passionate republican spirit which inspired him to kill Cæsar. *Our day is gone*—There is no more chance of success, our good fortune is at an end. *Clouds......come*—'clouds, dews and dangers' are the accompaniments of night. Having said 'our day is gone', *Titinius* completes the pictures by mentioning things that are associated with night. *Our deeds are done*—our work is over, we have nothing more to achieve. *Mistrust*—doubt. *My success*—what befell me. *Mistrust......deed*—Titinius takes the blame of Cassius' death on himself. He thinks that Cassius died because he was in doubt as to the result of the errand on which he was sent. *Mistrust* and *success* are both colourless words in Shakespeare.

Mistrust of good success—Messala modifies the statement of Titinius. Cassius died, not because he was not sure of the issue of the battle, but because he was sure that the issue would be unfavourable. Messala knew that Cassius had lost heart even before the battle, and was therefore ready to take a gloomy view of events. So that according to Messala Cassius' death is the result of depression. **Note**. The Arden edition interprets the line differently: "The last words of Titinius are repeated by Messala as a text for

his melancholy reflection. Owing to the change of speakers 'my' has to disappear and is replaced by 'good' *without alteration of the meaning*, although the application of the epithet 'good' to success indicates that in Shakespear's time 'success' meant a result which might be either good or bad." But this interpretation is not sound. The first one is borne out by the lines that follow. *O hateful ......child*—Error is called the child of melancholy because a man of gloomy disposition is ready to imagine all sorts of ills. Cassius was depressed and therefore thought that Titinius had fallen into the hands of the enemy when actually he had met the troops of Brutus. *Apt thoughts*—thoughts ready to receive impressions. *The things......art*—evils that do not exist.

Why dost......not—what reason has thou to act thus on the susceptible minds of men and make them conceive things which have no existence. *Soon conceive*—soon born in the mind. **Note**. From the double meaning of 'conceived' comes the metaphor that follows where Error is spoken of as a child whose birth proved fatal to the mother who conceived it. *Thou never comest ......thee*—you are readily formed, but your birth is always ill-omened, for you always cause the death of that parent by whom you are conceived. In simpler words, the person who conceive the error is ruined by it. **Note**. "It is rather confusing to have two different mothers assigned to Error in one short speech"—one, Melancholy and the other, the person who makes the mistake, who conceives Error. *What Pindarus*—Titinius calls for Pindarus. *Thrusting......ears*—carry to him this painful news.

For piercing......sight—For Brutus would as soon be wounded by a dagger or by a poisoned arrow as hear what has this happened to Cassius. 'Thrusting' is used in connection with 'swords' and 'arrows'. The news of the death of Cassius will have the effect of the thrust of a poisonous dagger on Brutus. *Steel*—sword. *Envenomed*—poisoned. *Tidings*—news. *Hie*—hasten. *The while*—in the meantime. *Did I......friends*—Titinius informs the dead Cassius that he met friends and not foes as he had imagined. *Did not...... thee*—He further informs him that those friends commissioned him to carry a garland for Cassius in token of their

victory. *Brows*—forehead. *Wreath of victory*—a garland in token of victory. *And bid......thee ?*—The wreath was for Cassius and Titinius had been asked to carry it to him. *Misconstrued everything*—interpreted everything wrongly.

Page 166. *Hold thee*—stop. '*Thee*' is *not* here reflexive, but is for the nominative '*thou*' as in 'hie thee', or 'Hie you' in line 85 (above), or 'fare thee well' or 'hark thee'. This is probably due to a dislike to the use of an emphatic pronoun after the emphatic imperative. *Take this......brow*—let me place this garland on your forehead. *Take*—receive. *Thy Brutus......bidding*—I was told by Brutus himself, who loved you so much, to give this wreath to you and I now fulfil his command. *Come apace*—come quickly. *Regarded* honoured. *By your leave, gods*—Titinius feels that he owes the gods an apology for taking his life before the appointed time. *This is Roman's part*. It is an act befitting a Roman. The Romans of the later Republic were notorious for their suicides. The political conditions of the time led, in many cases, to their making a virtue of necessity. Compare *Macbeth* :—

> Why should I play the Roman fool and die ?
> On mine own sword ?

Come Cassius' sword.....heart—Titinius kills himself with the sword of Cassius. *Titinius mourning it*—As Titinius lies near the dead body of Cassius it seems to Brutus and Messala as if he were mourning it. They have no idea that he is dead. *Titinius' face is upward*—Brutus finds that Titinius is lying on his back and concludes that he too is dead.

O Julius Cæsar .....entrails. **Expl**. (**Imp**.) Brutus has to admit the triumph of Cæsarism. The spirit of Cæsar that he thought he would kill by killing Cæsar, is strengthened rather than weakened, for it is this spirit that turns the swords of the conspirators against themselves.

These lines answer the question : *Why is the play called 'Julius Cæsar'* ? Thou Brutus is the hero of the play he is not the centre of interest. The centre of interest is the spirit of Cæsar which the conspirators tried to kill but which survived them. Brown writes in this connection : As he sees comrade after comrade fall, Brutus feels the

growing power of Cæsar's spirits. Even Cassius, most bitter and unwilling though he was to see ought great in his foe, he has, with his dying breath to acknowledge the rising might of his spirit. It is this noble spirit that is the true protagonist of the tragedy. It is that dominates every scene, every action, every word, every character. Cæsar, the ambition-ridden weakling, has to die 'with none so poor to do him reverence' that the spirit of Cæsar may live as the never-failing fountain of imperial power.

Thou art mighty yet—you are still powerful. *Thy spirit ......abroad*—your spirit is at large and revenging itself on us : a fulfilment of the prophecy of Antony. *Turns our swords*—directs our swords. *In*—into. *Proper*—one's own. *Look whether ....Cassius*—Cato draws the attention of Brutus to the wreath that Titinius has placed on the brow of dead Cassius. *Are yet......these*—in paying the last tribute to Cassius and Titinius Brutus doubts if he shall ever again come across such two Romans. *The last of all the Romans*—Brutus calls Cassius the last of the Romans. These are Plutarch's words which Shakespeare retained. Cassius was a true Roman in his virtues and vices. Shakespeare represents him as a man of true republican spirit, a man of courage, determination, keen penetration and practical talent for organisation—qualities that we associate with a typical Roman of those days.

It is impossible..... fellow—It is impossible that one like you should be born again in Rome. Plutarch : "Being impossible that Rome should ever breed again so noble and valiant a man as he." *Fellow*—equal. *Breed*—produce. *Friends I owe......pay*—I feel much greater grief at the death of Cassius than I can express now. *I shall find time*—I shall find time to give expression to my sorrow at your death. *To Thasos send his body*—Plutarch says, "After Brutus had lamented the death of Cassius calling him the last of all the Romans, he caused his body to be buried, and sent it to the city of Thasos, fearing lest his funeral within his camp should cause great disorder." *Thasos*—is an island in the Aegean ; Cassius was buried there. *Funerals*—plural for a ceremony, as in the word "nuptials". *Discomfort*—dishearten us. **Note**. We must

not forget that Brutus is yet to fight the second battle which will finally decide his fate. He is still hopeful of success.

Let us to the field—verb of motion omitted. *Let our battles on*—put our troops in motion. *And Romans .....fight*—Shakespeare represents the two battles taking place on the same day. But as a matter of fact the second fight did not take place for another twenty days.

Plutarch says that at the second battle "Brutus suddenly caused his army to march, being past three o'clock of the afternoon": which accounts for that hour being named here.

But this "three o'clock" is obviously inconsistent with the reference to the setting sun above.

SCENE IV

I. SUMMARY OF THE SCENE

The second battle is fought in this scene. Brutus encourages his men to fight bravely. Cato Charges the enemy fiercely but is overpowered and falls and dies as bravely as Titinius. The republican army is routed. Lucilius is captured next. He pretends to be Brutus so as to mislead the enemy. He is brought before Antony who at one recognises him and keeps him a prisoner. The battle is over and Antony's soldiers go in search of Brutus whom they are determined to find whether he be dead or alive.

II. HISTORICAL BASIS OF THE SCENE

Shakespeare took from Plutarch the details of the deaths of Young Cato and Lucilius. The following passage will illustrate the extent of the debt :—

"There was the son of Marcus Cato slain, valiantly fighting among the lusty youths. For notwithstanding that he was very weary and over-harried, yet would he not therefore fly; but man-fully fighting and lying about him, telling

aloud his name, and also his father's name, at length he was beaten down amongst many other dead bodies of his enemies, which he had slain round about him. So there were slain in the field all the chiefest gentlemen and nobility that were in his army, who valiantly ran into any danger to save Brutus' life : among whom there was one of Brutus' friend called Lucilius, who seeing a troupe of barbarous men making no reckoning of all men else they met in their way, but going all together right against Brutus, he determined to stay them with the hazard of his life ; and being left behind, told them that he was Brutus, and because they should believe him, he prayed them to bring him to Antonius, for he said he was afraid of Cæsar, and that he did trust Antonius better.

"These barbarous men being very glad of this good hap, and thinking themselves happy men, they carried him in the night, and sent some before unto Antonius, to tell him of their coming. He was marvellously glad of it and went out to meet them that brought him.

"In the meantime Lucilius was brought to him who stoutly with a bold countenance said : 'Antonius,' I dare assure thee that no enemy hath taken nor shall take Marcus Brutus alive and I beseech God keep him from that fortune, for wheresoever he be found, alive or dead, he will be found like himself. And now for myself, I am come unto thee, having deceived these men of arms here, bearing them down that I was Brutus, and will not refuse to suffer any torment thou wilt put me to."

"Lucilius' words made them all amazed that heard him. Antonius on the other side, looking upon all them that had brought him, said unto them :......Instead of an enemy you have brought me a friend ; and for my part, if you had brought me Brutus alive, truly I cannot tell what I should have done to him. For I had rather have such men my friends, as this man here, than mine enemies.' Then he embraced Lucilius, and at that time delivered him to one of his friends, in custody ; and Lucilius ever after served him faithfully, even to his death." —*Life of Brutus.*

III. DEVIATIONS FROM PLUTARCH

(*a*) This battle was actually fought twenty days after the first. Shakespeare makes the two battles take place the same day.

(*b*) In Plutarch Lucilius is successful in drawing the enemy away from Brutus and thus preventing the capture.

IV. CRITICAL COMMENTS ON THE SCENE

We read or see this scene fully convinced that the conspirators' cause is doomed. The brave death of Cato throws a last glory upon their losing cause. Lucilius by pretending to be Brutus and thus attempting to save him by misleading the enemy shows the love and esteem in which Brutus is held by his friends and proves the truth of Brutus's statement which he makes in the next scene ;

> My heart doth joy that yet in all my life
> I found no man but he was true to me.

V. NOTES, EXPLANATIONS AND REFERENCES

Page 168. *Yet hold up your heads*—Do not be discouraged, still fight bravely and face the enemy. *Yet*—still *What bastard doth not ?*—He would be a bastard who does not fight bravely. Only cowards and bastards would flinch. *Who will......me ?*—Cato invites others to follow him to the battle-field. *I will proclaim.........field*—I will cry out my name, so that others may be encouraged to follow me, when they hear the famous name.

Note. It was a practice in medieval times, that leaders proclaimed their lineage as they rushed out at the enemy.

Marcus Cato—He was surnamed Uticensis, and was the father-in-law of M. Brutus, a famous stoic. He was throughout his life bitterly opposed to Cæsar, and fought against him at Pharsalus and in Africa. After the defeat of the republican cause in Africa Cato committed suicide at Africa. *A foe to tyrants*—one who will not stand the rule of a tyrant.

I am Brutus......Brutus !—In the Folios these lines are printed without the name of the speaker. Some editors assign them to Brutus and others to Lucilius. Those who assign them to Lucilius argue that Lucilius is pretending to be Brutus in order to misguide the enemy and thus save the real Brutus. The enemy would pursue Lucilius and leave the real Brutus alone. They also add that Brutus was well-known and these words in his mouth would sound like bragging. In any case it is strange that he should follow the lead of such a young man as Lucilius.

The only justification for assigning these lines to Brutus is that it was an established practice among heroes of middle and old English poetry to proclaim their names and ancestry before they rushed out on to the battlefield, whether they were well-known warriors or obscure soldiers. In the *Battle of Finnsburgh* (an old English poem) and the *Battle of Malon* (a Middle English poem) and various other poems almost all the various proclaim their and their father's names before rushing out on the enemy. *Know me for Brutus*—Let every body know that I am Brutus.

Art thou down ?—Through Lucilius the dramatist tells us that Cato has been struck down dead on the field. *Mayst ......honour'd*—May you receive the honour that is due to one so youthful and yet so brave. *Being Cato's son*—as you have proved yourself to be a worthy son of a worthy father. *Yield or thou diest*—Lucilius is captured and a soldier of Antony threatens to kill him if he does not yield. *Only I yield to die*—I yield only on condition of being killed. *So much*—so much money if you will kill me at once. Lucilius offers money to the soldier if he will kill him. *Kill Brutus ......his death*—Lucilius pretends to be Brutus in order that the enemy may be misguided and give up the pursuit of the real Brutus. It shows the loyalty of Lucilius to Brutus. *Be honour'd in his death*—It will bring you honour to slay me. *We must not...... prisoner*—The soldiers know that it would serve their purpose better to have Brutus as prisoner than to kill him. Therefore they refused to kill Lucilius. *Room ho !*—every body stand back. *General*—*i.e.*, Antony. *Where is he ?*—Antony does not see Brutus any where. He only sees Lucilius whom he recognises,

hence the question. *Safe, Antony*—Brutus is safe, Antony. *Brutus......enough*—He has escaped you. *I dare assure...... Brutus*—you may rest assured that the illustrious Brutus will never allow himself to be taken alive by any enemy.

Page 170. *The gods......a shame!*—May the gods protect him from such a humiliation as to become your prisoner. *When you find...like himself*—But when you find him dead or alive you will find him playing a noble part. *Like Brutus, like himself*—playing a noble part; if he is alive he will be fighting nobly, if he is dead, his death must be noble for it means he has escaped being taken a prisoner *A prize no less worth*—he is a prisoner quite as distinguished as Brutus. *Give him all kindness*—Treat him with kindness. *I had rather......enemies*—I would far rather have men like him on my side than against me. *Bring word*—inform me. *Is chanced*—has happened.

Scene V

1. SUMMARY OF THE SCENE

The last scene shows us the final triumph of Cæsarism over republicanism. Brutus loses the battle completely and realizes that to tarry any longer is to be taken captive and be carried in chains to Rome. He knows that there is nothing for it but to commit suicide. One by one he tries to persuade his companions to hold the sword while he would run on it. They all refuse. He argues with them that the enemy has driven them to the very edge of the abyss and there is no escape for them except in death. While saying good-bye to his companions Brutus feels glad that throughout his life he found no man who was disloyal to him and that he finds greater glory in the defeat because he fought in a worthy cause, than Octavius and Antony find in their miserable victory.

At last Brutus is able to persuade Strato to hold the sword for him and look in another direction while he ran upon it. The play ends with an eulogy of Brutus's noble character pronounced by Antony, and a declaration by Octavius that his body shall lie that night in his tent and be buried with all honourable formalities which a soldier's

body deserves. All the people of Brutus who are left are taken into the service of Octavius.

II. HISTORICAL BASIS OF THE SCENE

For this scene Shakespeare has borrowed the following incidents from Plutarch :—

(*a*) The affair of the torch-light. (*b*) The details of the death of Brutus. (*c*) The speech of Antony. (*d*) Messala and Strato.

(*a*) "Brutus thought that there was no great number of men slain in battle : and, to know the truth of it, there was one called Statilius, that promised to go through his enemies, if all were well, that he would lift up a torch-light in the air, and then return again with speed to him. The torch was lifted up as he had promised, for Statilius went thither. Now Brutus seeing Statilius tarry long after that, and that he came not again, he said : 'If Statilius be alive, he will come again.' But his evil fortune was such that, as he came back, he lighted in his enemies' hands and was slain."

(*b*) "Now the night being far spent, Brutus as he sat bowed towards Clitus, one of his men, and told him somewhat in his ear : the other answered him not, but fell a-weeping. Thereupon he proved Dardanus and said somewhat also to him : at length he came to Volumnius himself, and speaking to him in Greek, prayed him for the studies' sake which brought them acquainted together, that he would help him to put his hand to his sword, to thrust it in him to kill him. Volumnius denied his request......Then Brutus rising up. 'We must fly indeed,' said he, 'but it must be with our hands, not with our feet.' Then taking every man by the hand, he said these words unto them with cheerful countenance : 'It rejoiceth my heart, that not one of my friends hath failed me at my need, and I do not complain of my fortune, but only for my country's sake ; for as for me, I think myself happier than they that have overcome, considering that I leave a perpetual fame of virtue and honesty, which our enemies the conquerors shall never attain unto by force or money ; '...

"Having so said, he prayed every man to shift for himself and then he went a little aside with two or three only, among the which Strato was one, with whom he came first acquainted by the study of rhetoric. He came as near to him as he could and taking his sword by the hilt with both his hands, and falling down upon the point of it, ran himself through. Others say that not he, but Strato held the sword in his hand and turned his head aside, and that Brutus fell down upon it, and so ran himself through, and died presently. Now Antonius having found Brutus's body, he caused it to be wrapped up in one of the richest coat-armours he had. Afterwards Antonius sent the ashes of his body unto Servilla his mother."

(*c*) "For it was said that Antonius spake it openly divers times, that he thought, that of all them that had slain Cæsar, there was none but Brutus only that was moved to do it, as thinking the act commendable of itself: but that all the other conspirators did conspire his death for some private malice or envy, that they otherwise did bear unto him."

(*d*) "Messala, that had been Brutus's great friend, became afterwards Octavius Cæsar's friend; so, shortly after Cæsar being at good leisure, he brought Strato, Brutus' friend, unto him and weeping said: 'Cæsar, behold here is he that did the last service to my Brutus.' Cæsar welcomed him at that time, and afterwards he did him as faithful service in his all affairs as any Grecian else he had about him, until the battle of Actium."

—*Life of Brutus*,

III. DEVIATIONS FROM PLUTARCH

(*a*) In Plutarch Messala recommended Strato to Cassius some time after the battle, in Shakespeare immediately after the death of Brutus.

(*b*) The torch incident is very clear in Plutarch. In Shakespeare it is difficult to understand and becomes explicable only by reference to Plutarch.

(*c*) In Plutarch Octavius has nothing to do with the funeral of Brutus. In Shakespeare he directs that the

dead body of Brutus should have all those honourable formalities due to a brave warrior.

IV. EXPLANATORY AND CRITICAL COMMENTS ON THE SCENE

By his noble death Brutus has exhibited a Roman's love of honour and self-respect. His last words prove that he and his cause have failed and Cæsarism against which the conspirators had to contend has been triumphant. The spirit of the dead Cæsar which had been acting with tremendous efficacy throughout the IV and V acts, and ranged for and wide on its mission of vengeance now haunts Brutus, Cæsar's angel, and makes him turn his sword against himself.

Whatever his faults and drawbacks, in this last scene we find nothing but nobility and grandeur in the character of Brutus. Knowing that his end is near he is not sorry to meet it for he knows he has fought in a noble cause and if he has been defeated it has been a grand defeat—much better than the miserable victory won by his opponents. We fully endorse the tribute paid to him by Antony that.

His life was gentle and the elements
So mix'd in him that Nature might stand by
And say to all the world 'This was a man!'

All the other characters in this scene are brought into relation with Brutus—thus proving he is the hero of the play. There are his friends—Dardanius, Clitus, Volumnius—who refused to kill him; there is Strato who performed the last office for him; Messala recommends Strato to Octavius, and Octavius takes into his service all the surviving friends of Brutus. Antony finally gives his honest opinion of him. Thus the tragedy closes, with a number of unimportant persons standing round the dead body of the hero.

V. NOTES, EXPLANATIONS AND REFERNECES

Page 170. *Poor remains of friends*—the few survivors left now; remnants. *Rest on this rock*—He asks the few friends that have been out of his numerous company to sit

on the rock by him. He wants to say goodbye to them and find out if any one of them will help to end his life.

Statilius show'd......slain. **Expl.** It is difficult to understand this passage without reference to Plutarch. Statilius, a friend of Brutus had undertaken to go through the enemy's camp in order to ascertain the number of their dead, and to lift up a torch if all went well there. The torch was lifted up, but he did not return. Brutus and his companions thought that he was either captured or slain. We learn from Plutarch that as Statilius was coming back he fell among the enemies and was slain. *Came not back*—has not come back. *Slaying is the word*—death is the watch-word of this battle. Killing appears to be the prevailing custom at present. *It is a deed in fashion*—Everybody seems to follow the fashion of killing. Brutus is here referring to the suicides of Cassius and Titinius. *Hark thee, Clitus.*—In a whisper Brutus asks Clitus to kill him.

What I my lord......world.—Clitus refuses to kill Brutus. The very idea seems to frighten it. He would not kill Brutus for any consideration in the world. *Peace then ! no words.*—Very well then, but say no more about it. *Hark thee, Dardanius.*—Brutus requests Dardanius to kill him. *Shall I do such a deed ?*—Do you think me capable of doing such a deed ? *What ill......thee*—Clitus and Dardanius express their shock at such a dreadful request from Brutus. *Look, he meditates*—he is brooding, he is giving himself up to despondency. *That*—so that. *Vessel*—used of a person. Brutus is called the noble vessel.

Now that... ..eyes—Brutus is compared to a noble vessel and the tears he sheds, the water overflowing it.

Note. Shakespeare calls a woman the *weaker vessel* in *As You Like It*. *List a word.*—The preposition 'to' is omitted. Brutus now asks Volumnius to kill him.

Page 172. *Why this......come.* **Expl.** To Volumnius, Brutus explains why he wants to commit suicide. He says he has seen the ghost of Cæsar on two separate occasions and each time at night. The first time he saw it was at Sardis and the second time was at Philippi. This made him certain that his end was near.

Two several times—two separate occasions. *Philippi fields* —Philippi is used here as an adjective. *Cf.* London gates; Hybla bees; Tiber banks etc. *My hour*—the hour of death. *Not so, my lord*—Volumnius wants to cheer up Brutus; he does not want to give way to despair. *I am sure it is*—I am sure that the hour of my death has come. *Thou seest ...goes.*—You can see for yourself how things are going. And then Brutus explains that they have been defeated and there is nothing for them now but to die if they want to escape disgrace of being captured and marched to Rome bound in chains. *Beat us to the pit*—the metaphor is that of hunted animals. Like hunted animals we have been driven into the hollow of death. *Beat us*—beaten us. *Pit*—pit of destruction.

It is more worthy......us—We have been drawn by our enemies to the very edge of the abyss and it is far braver for us to voluntarily take the final plunge than to wait until we are thrust over by them. Instead of waiting and falling a captive into the hands of the enemy it is much better, argues Brutus, that they should end their lives themselves. *Worthy*—honourable. *Tarry*—wait, linger. *Thou know'st ......together*—Brutus appeals to Volumnius in the name of their old friendship which they formed at school where they were together. *Even for that old love*—in the names of that long-standing love of ours.

Office—service. *There is no tarrying here*—it is impossible to stay here any longer. *You Volumius*—Brutus has so far been addressing Volumnius as 'thou'. This change in the plural is probably meant to show certain coldness on the part of Brutus at being disappointed at the refusal of Volumnius to do a friendly deed. *Strato, thou hast......asleep* —Strato has therefore heard nothing about these proposals to commit suicide.

Countrymen......me. **Expl.** Brutus feels very happy that throughout his life he did not meet one man who was disloyal to him. At the point of death as he pauses to take a moment's survey of his whole life Brutus is gratified to find that he swayed the hearts of all around him, with an unfailing power.

I shall have glory......unto. **Expl.** Brutus is still convinced of the righteousness of his own cause. To have fought a losing battle in a noble cause is more glorious than being successful in an ignoble cause. There is certainly more glory in fighting on the side of angels and being defeated than being on the side of the devil and gaining a victory. Brutus thinks that he fought for the freedom of his country and even though he has been defeated it has been a glorious defeat. Antony and Octavius have been successful against him but since they are the subverters of Roman republicanism the victory is an ignoble one. *Losing day*—day of defeat in battle. *Vile conquest*—inglorious victory, miserable success. *Shall attain unto*—shall gain.

For Brutus' tongue......history—I have nearly spoken my last words. *Night hangs......eyes*—The darkness of death is fast surrounding me. *My bones..... rest*—I now feel the need of repose and rest. *But*—only. *Laboured*—striven. *That have but......hour*—I have worked incessantly only to reach this hour of glory in death.

Page 174. *Hence ! I will follow*—You go on and I shall follow you soon. *I prithee*—I pray to you. *Stay thou...... lord*—remain behind with me. *Of good respect*—trustworthy. *Some smatch of honour*—some taste, some touch of honour. *Turn away the face*—look in another direction.

Thou art a fellow......honour in it. **Expl.** In his last moments Brutus finds some satisfaction that the man who helps him to get rid of the burden of life has "some smatch of honour." *Wilt thou ?*—Brutus is making a request. *Give me your hand first*—In token of farewell shake hands with me first. *Cæsar now be still......good.* **Expl.** Brutus asks the spirit of Cæsar to lie in peace for Cæsar's murderers have paid the penalty of their crime. Brutus adds that he felt far greater reluctance in killing Cæsar than he feels now in taking his own life. **Note.** It was a belief in those days that the spirit of a murdered man did not lie in peace till the murderers were duly punished for the crime. *Man*—servant.

Free from the bondage......Messala. **Expl.** In reply to Messala's question 'Where is Brutus' Strato answers that

Brutus has obtained his release from the captivity which still holds Messala. Strato implies that Brutus is not a prisoner like Messala.

Note. This outbreak on the part of Strato is due to his loyalty to Brutus. *The conquerors .....him*—The victors cannot make him prisoner, they can only consign his body to fire *i.e.*, cremate him. *Brutus only overcame himself etc.*—Brutus conquered himself; no one can boast of having killed him. *No man......death*—No one can claim the credit of having overcome him. *So Brutus should be found*—That is a fitting end for Brutus.

I thank thee.....true. **Expl.** In the previous scene Lucilius had said:

> I dare assure thee that no enemy
> Shall ever take alive the noble Brutus.
> The gods defend him from so great a shame!
> When you do find him, or alive or dead.
> He will be found like Brutus, like himself.

Lucilius is now thankful to Brutus for having justified what he had said about him.

Entertain—take into my service. *Will thou bestow...... on me*—Octavius asks Strato if he is willing to serve him for the rest of his days. *Prefer*—recommend.

Then take my..... master. **Expl.** Before recommending Strato to the favour of Octavius, Messala asks him the manner in which Brutus died. Strato explains that he held the sword and Brutus ran on it. Messala is satisfied and pleased that Strato could thus serve Brutus at the last moment and do for him whatever it was possible for him to do. *Latest*—last.

This was the noblest......man. **Expl.** (**Imp.**) Very generously Antony pronounces this panegyric on Brutus. There is probably more sincerity in it than he had used in the case of Caesar. Brutus was certainly the greatest and the most distinguished of all the citizens of Rome. All other conspirators were actuated by jealousy of Cæsar, but Brutus took part in the conspiracy because he really thought that would be promoting the welfare of the state. He was gentle

and honest and had a most amiable temper in which different elements were so harmoniously mixed that Nature could easily proclaim to the world that he was the truest man.

Page 176. *Save*—except. *Did......Cæsar*—All other conspirators rose against Cæsar out of a spirit of hatred and malice. *He only in general etc.*—The construction is loose. What is said is that Brutus acted from disinterested motives (*honest*), and for what he considered to be the general good. *General*—as opposed to 'personal.'

Made one of them—Took part in the conspiracy, became a conspirator. *Elements*—According to the old belief everything consisted of a compound of four 'elements', earth, air, fire and water. These elements corresponded to the four humours, melancholy, blood, choler, phlegm,—a mixture of which was supposed to make up a man's temperament. *So mixed*—combined so harmoniously. *This was a man*—Nature might say this was a specimen of man as I meant him to be —man at his highest.

Compare also Ben Jonson *Cynthia's Revels*: "A creature of a most perfect and divine temper; one in whom the humours and elements are peaceably met without emulation of precedency". *Virtue*—worth. *Use*—treat. *According...... him*—Let us accord him an honourable treatment that he deserves. *With all respects......burial*—with all the observances and rites of burial.

His bones—his body. *Most like a soldier*—in every way like a soldier. *Order'd*—laid out under a military cloak. Plutarch says that Antony "wrapped his body up in one of the richest coat-armours."

Field—the soldiers on the field of battle, the troops. **Note**. Possibly it is a metaphor from hunting, appropriate at the moment when the troops were chasing their enemies. *To part*—to share. *So call......day*—**Expl**. Octavius gives the order for the army to retire and suggests dividing among themselves the glories of the victory.

IMPORTANT QUESTIONS WITH ANSWERS

QUESTIONS ON THE TEXT

Q. 1. How does Cassius reduce the honourable metal of Brutus from what it is disposed? What delusions finally decide Brutus to make one of the conspirators? *(P. U., 1915)*

Ans. Cassius works upon Brutus in five ways :—

1. By appealing to his honour.
2. By appealing to his high estimate of himself.
3. By appealing to his republicanism.
4. By appealing to his family pride.
5. By forging letters purporting to have come from several citizens hinting at Cæsar's ambition.

1. Burtus has a very high sense of his own honour. He might have said like Henry V,

> If it be a sin to covet honour
> I am the most offending soul alive.

Cassius knows it and makes his strongest appeal to this honour of Brutus. As soon as Brutus says that he loves the name of honour more than he fears death Cassius says :

> I know that virtue to be in you Brutus.
> As well as I do know your outward favour.
> Well, honour is the subject of my story,

2. Having thus disarmed Brutus by assuring him that what he is going to talk is honourable and towards the general good he switches off to another key—he starts flattering him. He knows that Brutus is not only virtuous, but has begun to contemplate his own virtue. Pretending to be his mirror Cassius enumerates his virtues to Brutus, and tells him that he is no way inferior to Cæsar and expresses wonder why Cæsar's name should be on the lips of all while Brutus's is scarcely mentioned. Then he remarks, as if by the way, that is not the fault of their stars but that they

are slaves walking beneath the legs of Cæsar as beneath those of a Colossus.

3. Luckily for Cassius, Casca comes upon the scene now and relates how Antony offered the crown to Cæsar. Cassius refers to the ambition of Cæsar and belittles his physical qualities and expresses surprise that so weak a man should obtain so great an advantage over all others as to become a king.

4. The name of 'king' is gall and wormwood to Brutus. One of his ancestors was known to have declared that he would as soon have allowed Satan himself to hold supreme power in Rome as to allow a king to do. He had driven the Tarquins from Rome, abolished kingship and became the first Consul in Rome. Cassius knows that Brutus takes great pride in this legendary ancestor and he quotes his example. It takes effect immediately and Brutus says that he much prefers to live in a village than call himself a Roman citizen if he is compelled to submit to the tyranny and oppression of a king.

5. Cassius is pleased to find that his words have evoked some republican warmth from Brutus. He knows that the ground has been prepared. Into this ground he scatters the seed of the conspiracy by throwing some letters into the windows of his room, all in different handwritings, and all of them calling upon Brutus to free Rome from the tyranny of Cæsar.

This sets Brutus thinking. He does not at once decide to make one of the conspirators. He must convince himself of the righteousness of the conspirators' cause. He has no personal motive for killing Cæsar, and if he had he is not the man to be swayed by personal considerations. He therefore carefully considers whether he cannot derive adequate motive for the contemplated deed from a consideration of the general good. After long thought Brutus has to admit to himself that Cæsar has so far done no wrong but the title of king might possibly transform him into a cruel tyrant. Therefore he must be killed. Thus Brutus slays him, not for what he has done, but what he

might do. This train of hypothetical reasoning is unconvincing to us, but it convinced Brutus, so that in Shakespeare he is really regarded as taking part in the conspiracy for the sake of the general good and to satisfy his idea of Justice.

> ....In a general honest thought
> And common good to all, (he) made one of them.

Q. 2. What were the portents presaging Cæsar's death ? How did they affect Cicero, Casca and Cassius ?

Ans. The heavens themselves blazed forth the death of Cæsar ; for on the previous night all the laws of nature seemed to be suspended. There were terrible storms in which the strongest oaks were felled by the violence of the wind, the clouds actually rained fire, a slave was seen to flame and burn and yet remained unscorched, a lion was scene close to the Senate House, men clothed in flames walked along the streets and highways, an owl was heard even in broad day-light, uttering its cries in the Forum, disembodied spirits were seen gliding about the streets. The watchmen too had witnessed strange scenes—a lioness gave birth to young ones in the street, the dead came forth from their graves. Soldiers clothed in fire were seen fighting among the clouds, whilst their blood fell like rain upon the Senate House, the air was filled with the clash of arms. the neighing of horses, and the groans of the dying, while the streets resounded with the horrible noises made by the ghosts. The priests cut an animal to offer a sacrifice to the gods but found that it had no heart, and Calpurnia had a dream in which Cæsar's statue appeared to be a fountain having a hundred spouts from each of which ran blood instead of water ; and many of the citizens crowded round it with smiles on their faces and plunged their hands into the blood.

Such were the portents that presaged the death of Cæsar.

Cicero was not stirred by these strange phenomena of nature as were Casca and Cassius. He realized that the times were most unaccountable and that it was quite

possible that people should interpret them in their own way and arrive at conclusions totally at variance with the truth. He was an old man and therefore he thought he had better not be out-of-doors on a night like that.

Casca was very excited and scared by these portents. He felt sure that they forebade disaster to the country. He had never before known heavens to be so threatening and felt that when the gods sent such terrible messengers men ought to conduct themselves in reverent fear and trembling.

Cassius was not frightened by these disturbances but thought they created a very congenial atmosphere for the conspiracy against Cæsar. He put his interpretation on them for he ascribed them to the wickedness that he said, prevailed in Rome. So far as he was concerned, he walked up and down the streets without trying in any way to avoid the dangers of the night. He went so far as to undo his coat and expose his breast to the thunderbolt by standing directly in the way of lightning as it flashed across the sky. He told Casca that Cæsar resembled that terrible night for just as the night inspired men with awe so did Cæsar, who was proud, haughty and overbearing in the Senate House and was as much feared as those unnatural phenomena.

Thus by cleverly interpreting these portents Cassius persuaded Casca to join the conspiracy.

Q. 3. Describe in your own words the scene between Brutus and Portia on the morning of the murder of Cæsar. What does it tell us about her character ?

Ans. Shortly after the departure of the conspirators, Portia who has missed her husband from her bed comes forth to question him as to his being abroad at such an hour, and as to the pre-occupation of manner which he has lately shown. And a good right she has to demand of her husband a confidence he has refused her : a good right though, as Brutus has seen, such a confidence would not be for her peace of mind. A noble daughter of a noble father Cato Uticensis, she is gifted in a rich measure with moral and intellectual endowments. To test her endurance

of physical pain, she has given herself a voluntary wound in the thigh, and bears her pain with Stoic firmness ; with equal fortitude, when her husband's cause seemed desperate, she puts an end to herself by swallowing fire. Yet as we see later on she has all a woman's weakness when those dear to her are in peril ; Brutus, loving her with a reciprocal tenderness, wisely judges that her secret is one with which, for her own sake alone, she should not be trusted. Her present loving importunities he puts aside with various excuses, promising that by and by her "bosom shall partake the secrets of his heart."

Q. 4. Describe the scene between Cæsar and Calpurnia on the morning of the murder. What does it tell us about Calpurnia ?

Ans. On the morning of his murder Cæsar is shown to us debating whether he shall go that day to the Capitol. To his wife's entreaty to remain at home, he at first replies with the boastful words,

> Cæsar shall forth : the things that threaten'd me
> Ne'er look'd but on my back ; when they shall see
> The face of Cæsar they are vanished.

Calpurina refuses to be comforted. Detailing the various portents and prodigies of the night, she again urges his remaining at home. Cæsar is still ridiculing the absurdity of fear when a servant, whose "opinion of success" he has demanded, enters with the news that augurs ill and strongly pronounces against his stirring forth that day. Again Cæsar asserts his determination and his contempt for danger ;

> Danger knows full well
> That Cæsar is more dangerous than he :
> We are two lions litter'd in one day,
> And I the elder and more terrible :
> And Cæsar shall go forth.

Yet, a moment later, his wife's entreaties prevail upon him, and he assents to Antony's being his messenger to the Senators that he is not well. This decision is hardly announced when Decius Brutus enters to fetch him to the Senate

house. To him Cæsar entrusts the message that he will not come that day, and when pressed for cause that may be stated to the senators, arrogantly replies :

> The cause is in my will : I will not come.

For the private satisfaction of Decius, however, he condescends to explain that his wife having been terrified by an ominous dream, he has consented for her sake to stay at home. Decius, who in a previous scene has boasted that he knows how to give Cæsar's "humour the true bent," being told the dream, interprets it in a favourable sense, mentions that

> the Senate have concluded
> To give this day a crown to mighty Cæsar ;

shows the probability of their changing their minds, if he should stay away ; and finally points out that if Cæsar s reason came to be known, men would be sure to sneer at him for being so weak as to be influenced by a dream and would whisper among themselves that the real cause of his absence was fear. Against such arguments Cæsar is unable to hold out. With a fresh vacillation, he consents to go.

Calpurina is shown here as a weak, superstitious creature. She is anxious for the safety of her husband, but without the sincere devotion and love that Portia has for Brutus.

Q. 5. Summarize Antony's speech in your own words.

Ans. The first aim of Antony's speech is to establish that Cæsar was not ambitious. This he does, not by calling into question the statement of Brutus or his arguments, but by just quoting a few instances in which Cæsar did not show any ambitious designs. He does not draw any conclusions from these instances but lets them speak for themselves. He says : (i) that Cæsar brought to Rome many prisoners whose ransom money was thrown in the public treasury ; (ii) the sufferings and hardships of the poor always caused Cæsar great grief ; (iii) on the feast of Lupercalia he refused the crown three times,—all three instances showing that Cæsar was not ambitious.

Here Antony appears overcome with emotion and breaks off. In the meantime the audience has fallen to the trap he had laid for them and he can now twist them round his little finger. He mentions the will of Cæsar, and arouses their curiosity and cupidity by saying that if they knew its contents they would caress the very wounds on Cæsar's body, and soak up his precious blood with their handkerchiefs, and would esteem themselves fortunate if they could obtain but as single hair of his head to preserve as sacred memorial of him.

No wonder the audience insists on hearing the will. But Antony will not play his trump card without first making sure that he will get the maximum advantage out of it. He asks for their permission to come down from the Rostra, requests them to form a circle round the body of Cæsar, and makes them concentrate their attention on the rent cloak of the mangled body. He make common cause with the mob and says that the death of Cæsar is the greatest calamity that could befall them—it is the ruin of them all, while murderous traitors are exulting over them. This has the desired effect and the citizens melt into tears; but Antony does not think that the opportunity is yet ripe for him to read the will. By turns he restains them and adds fresh fuel to the flames, till he finds them running out to kill the traitors and set their houses on fire. Now he reads the will and tells them that Cæsar has bequeathed to them all his pleasure grounds, his summer houses and his gardens and seventy-five drachmas to each man.

The audience are now swept off their feet completely and lose no time in making for the houses of the conspirators which they are determined to burn down.

Q. 6. Give in simple prose an account of the quarrel between Brutus and Cassius. [*P.U.*, *1920.*]

Ans. Lucius Pella was condemned and branded with disgrace by the orders of Brutus for accepting bribes from Sardinians. Cassius had written to him begging him not to punish Pella, but Brutus treated his letters with contempt. When they met Cassius pleaded expediency as the excuse

of Pella, but Brutus disregarded the excuse and added fuel to the fire by accusing Cassius of bribery and threatening to punish him, for he said he had bartered his honour and his dignity for a mere handful of gold.

This irritated Cassius very much, but he bore it patiently even though he said, he had had more experience in military matters and was far more capable of deciding such questions. But Brutus insisted that he was as good a judge of these things as was Cassius and told him that he treated his anger as a source of merriment and as an object for ridicule.

Thus they went on wrangling and Brutus further accused Cassius of extorting money from the toiling peasantry, and of being so avaricious as to refuse Brutus the loan of a small sum of money with which he wanted to pay his troops. Cassius explained that he never refused him money and that the messenger had misinterpreted him. As a friend he requested Brutus to bear with him and make allowances of his weaknesses instead of exaggerating them. Cassius was really pained to find that he was treated with contempt by Brutus whom he loved so much and offered to die at the hands of Brutus. Brutus was touched deeply by this and admitted that he too had been in an ill-temper for which he was sorry. Thus they made up and shook hands and decided that in future they would try to understand each other rather than fly into a temper.

After an interruption by a poet, Brutus admitted to Cassius that he was troubled and upset by many worries, one of which was that Portia was dead. Cassius sympathised with him, and Brutus, like a true Stoic dismissed the subject altogether from his mind and turned to the more important business of the march to Philippi.

At the end of the scene when Brutus was in his tent reading by the failing light of candle the ghost of Cæsar visited him promising to see him again at Philippi.

Q. 7. Describe the feelings of Cassius on the eve of the battle of Philippi. Remark on the poetic justice of his end. How far do you him find as the last of Romans ?

(C.U., 1915)

Ans. The feelings of Cassius on the eve of the battle of *Philippi* are summed up in the following lines :

> You know that I held Epicurus strong,
> And his opinion : now, I change my mind
> And partly credit things that do presge.

He was a firm believer in the doctrines of Epicurus who held that the gods exercised no influence whatever upon the world or man, Epicureans, therefore, attached no importance to omens and portents and believed in no existence beyond this world. But just before the battle Cassius feels a premonition of his approaching death. During the march from Sardis a couple of immense eagles had alighted on their foremost banners and remained sitting there, taking and eating their food from the hands of the soldiers. They had followed them all the way to Philippi but on the day of the battle they disappeared and carrion birds hovered over them as if they were dying men and the birds were waiting to prey on their dead bodies. To Cassius it appeared as if his troops over shadowed by these birds lay under a canopy at the point of death.

It was not that the spirits of Cassius were depressed ; he was determined to face boldly whatever dangers might present themselves. So he tells Messala :

> I am fresh of spirit and resolved
> To meet all perils very constantly.

But he was certainly not his old self—practical, determined, sarcastic and penetrating. The foreshadowing of the end had changed his views, on man and life and through the scene of the fifth Act we see him fighting on without hope.

Despairing of victory Cassius persuaded his bondman, Pindarus, to stab him with the same sword with which Cassius had killed Cæsar.

This is an instance of so-called poet justice that the same sword should search the bosom of Cassius as ran through Cæsar's bowels. The demands of poetic justice are fulfilled, for the punishment of the deed is of the same nature as the original deed.

Brutus called him the last of Romans. These are Plutarch's own words which Seakespeare retained. Cassius was a true Roman in his virtues and vices. Shakespeare represents him as a man with true republican spirit, whose passionate temper and real or fancied injuries made him feel a strong personal hatred against the great subverter of Roman republicanism. Brutus was an ideal person and ideal persons do not represent the general type ; they stand in a class by themselves : they are more admired than loved or imitated. But Cassius was a typical Roman in his courage, determination. keen penetration into the characters of men and motives and in his practical talent for organisation. He was also a typical Roman in his harsh and choleric disposition, in his passionate excitable nature and in his deep fierce resentments.

QUESTIONS ON CHARACTERS

(*CÆSAR*)

Q. 8. Describe briefly the events which immediately led to the suicide of Brutus and of Cassius and show the reasons which, in their eyes, justified that course.

(*P. U., 1926*)

Ans. Brutus and Cassius are together for the last time at Philippi where a parley is held between the leaders of the two opposing forces. Cassius here declares himself " fresh of spirit ", but really he is somewhat depressed by what appear to him signs of evil omen. Brutus, however, is calm as ever and ready to meet death whether in battle or, if need be, by self-destruction, for he would not bear the indignity of being taken back to Rome by Antony and dragged through the streets at his chariot wheels. With a tender farewell they separate, each to lead his own forces. At the outset Brutus gains an advantage over Octavius, but his troops, flushed with the certainty of victory, betake themselves to plunder, and so are unable to assist Cassius when sorely beset by Antony, and at last forced to take flight. From the hill to which he retreats, Cassius sends Titinius, one of his captains, to find out whether certain troops in view are friends or foes, and bids his bondman, Pindarus, ascend to a higher point and bring him word how

Titinius fares. Pindarus, mistaking for enemies a body of Brutus's troops sent with a wreath of victory to Cassius, reports that Titinius is captured. Hereupon Cassius giving Pindarus his sword, calls upon him to thrust it into his heart, and dies exclaiming, " Cæsar, thou art revenged. Even with the sword that killed thee ".

At this point Titinius returns with Messala, and finding Cassius's dead body falls upon the sword by which he had perished. Messala who had left to seek for Pindarus, shortly returns bringing Brutus with him. They find the two corpses, and after lamenting the cruel mistake which had led to their death, return to the field of battle. Fortune however, now goes against them, and Brutus, rather than taken alive, follows Cassius's example and dies upon his own sword.

As a true Stoic, Brutus is against suicide, to begin with. To anticipate the time of death, simply from fear of what may happen appears to him to be a base and cowardly act,—that is why he condemns Cato for committing suicide. He is himself determined to possess his soul with patience and await the period preordained by those superior powers by whom the destinies of men are governed.

But later on circumstances compel Brutus to change his attitude towards suicide. He says, while explaining to Volumnius why he wants to die, that he has seen Cæsar's spirit on two occasions and each time it has been at night. He saw it first at Sardis and again the previous night at Philippi. This makes him feel that his death is at hand. He further argues that they have been driven by their foes to the edge of the abyss, and it is far braver for them to voluntarily take the final plunge than to wait until they are thrust over by them. Then he appeals to Volumnius in the name of their friendship at school when they were together, to hold the handle of his sword while he would throw himself upon it.

Cassius's justification for suicide is very nearly the same as that of Brutus. It is the anniversary of his birth when the battle of Philippi is fought and lost and Cassius thinks that the circle of his life has been complete and his days are

ended. When he learns that Titinius has been taken by the enemy he laments that he has allowed himself to live so long as to have his friend taken prisoner almost in his very presence. The evil omens that he has seen confirm his fears that his doom is sealed and he must end his life honourably rather than be taken by the enemy.

Q. 9. "In the play Shakespeare does little justice to the character of Julius Cæsar of history. Discuss." *(P. U., 1921)*

Ans. *Consult* under *The Character of Cæsar.*

A few more hints.—

The real Cæsar was a mighty conqueror, a great ruler, always affable, courteous and a perfect master of social etiquette. On the day of his murder he went to the Senate House, not as Shakespeare represents, to receive, a crown, nor for fear of ridicule if he stayed away, but with sublime indifference to whatever might befall.

But in Shakespeare our first impression of him is that he is cowardly, revengful, insulting, and given to superstitious fears. Shakespeare, of course, hints the other side of his character too,—his self-confidence his reason which always swayed him more than his affection, and various other good qualities in him that make Brutus call him " the foremost man of all this world. " But the fact remains that Shakespeare's picture of the man falls short of the picture that we have of him in Plutarch in other words Shakespeare exaggerated Cæsar's weak points and minimised his great and noble qualities.

But there are reasons for this peculiar treatment. Cæsar appears in the play at perhaps the least favourable moment in his career ; the brief instant in which he might be excused for allowing himself to become arrogant. He has just crushed his last enemy and stands on a height such as had never yet been attained by mortal man. He may at such a moment be excused if he gives rein to the frailties of his nature and displays the weaknesses of ordinary men.

Q. 10. Show by reference to the text of the play that the hero is not the man Julius Cæsar, but his spirit. (*P. U., 1920*)

Ans. For a detailed answer to this question, consult under *The Character of Cæsar.*

A few hints are, however, given below.

While he is alive, Julius Cæsar is not a very striking figure and so far as we or Brutus is concerned the conspiracy is not aimed at Cæsar but at Cæsar's spirit as the following quotations from the text make clear :

We all stand up against the *spirit of Cæsar.*
Again,
O, that we then could come by *Cæsar's spirit,*
And not dismember Cæsar !

Brutus is thus fighting not Cæsar, but the spirit of Cæsar, and Cæsar is killed because Brutus thinks that the spirit cannot be killed without killing the man. Of course he is wrong as subsequent events prove. The spirit of Cæsar is strengthened rather than weakened by the murder. With Ate by its side it ranges far and wide on its mission of vengeance, haunts Brutus and maks the conspirators drive their swords into their own entrails. The strength and potency of this spirit is brought home to us when Antony, in the presence of the dead body of Cæsar utters the following prohecy :

Cæsar's spirit ranging for revenge.
With Ate by his side come hot from hell.
Shall in these confines with a monarch's voice
Cry ' Havoc ! ' and let slip the dogs of war.

That this prophecy comes true is shown by the last words of the conspirators. As he dies Cassius says ;

O, Julius Cæsar, thou art mighty yet !
Thy spirit walks abroad and turns our swords
Into our own proper entrails.

The last words of Brutus are :

Cæsar, now be still.
I killed not thee with half so good a will.

Thus from the beginning to the end of the play it is the spirit of Cæsar that is the centre of interest and it may, therefore be said to be the hero of the play, in a modified sense of the term for the real hero of the play is Brutus.

Q. 11. It has been remarked that the play of Julius Cæsar is wrongly named and should have been called Brtuts. How far does this objection seem to be reasonable? *(C. U., 1905)*

Ans. Consult under *The Title of the Play.*

Q. 12. If Brutus is the hero, Cæsar is the subject of the play. Discuss this statement of M. Guizot.

Ans. *Consult* under *The Title of the Play.*

Q. 13. Criticise the following statement: "Cæsar is not the hero of the piece but Brutus." *(P. U., 1913)*

Ans. *Consult* under *The Title cf the Play.*

Q. 14 "Cæsar dead is more powerful than Cæsar alive." Discuss.

Ans. Consult under *Dowden's views on the point* on page cxxxiv, cxxx of the Introduction.

Q. 15. "Let him be Cæsar."

Give the context of these words. How do they help us to understand the issue of the drama?

Ans. After the murder of Cæsar, Brutus talks to the Roman mob in order to explain to them his reasons for killing Cæsar. In an artificial style of carefully balanced sentences, such as emtionless rhĕtoric builds up in the quiet of a study he tries to convince them of the righteousness of his cause, but his drift is so completely unintelligible to them that they want to exalt him to the place left vacant by Cæsar's death. They shout:

Let him he Cæsar
Cæsar's better parts
Shall be crown'd in Brutsu.

It is a strange irony of fate. Brutus kills Cæsar because he thinks Cæsar would become a king and crush the liberties of the people. This he tries to explain to the people and the people want him to step into the place of Cæsar! It is obvious that the nation is calling for a representative in whom it may have complete confidence. The monarchical spirit is abroad and towards it are moving and converging irresistibly all the great social and political forces of the Roman world. Republicanism is on its last legs and the murder of Cæsar kills it completely, for as Hudson says, nothing did so much to set the people in love with royalty, both name and thing, as the reflection that their beloved Cæsar, the greatest of their national heores had been murdered for aspiring to it.

Regarded as a political play *Julius Cæsar* brings out the decay of republicanism in Rome and the rise of Cæsarism and the line quoted in the question helps us to understand it. Cæsar being dead the people cannot crown him any longer; they will therefore crown Brutus instead, for he possesses all Cæsar's nobler qualities. But Brutus slew Cæsar to set Rome free. The mob however, does not want freedom of that sort; it wants a popular hero—a Cæsar.

(*BRUTUS*)

Q. 16. Give a full length picture of Brutus's character.
Ans. See Introduction page cxxxi.

Q. 17. "Brutus is a predecessor of Hamlet and Macbeth." Discuss

Ans. "Brutus anticipates Hamlet, Othello, Lear and Macbeth when he soliloquises concerning the disorder in his soul :—

> Between the acting of a dreadful thing
> And the first motion all the interim is
> ....
> ....
> The nature of an insurrection. (II-*i*-63-69).

This is fine, like everything else in *Julius Cæsar*, but it is rotund and political, and it was relatively easy to Brutus

to say ; nor is it impossible to imagine another man's saying it. It is not, like incomparable speeches in the tragedies ahead, cut to the individual, and cut with so keen a knife that the individual is dissected in the process and seems to bleed his wounds. Brutus addresses us through a wrapping of rhetoric, of public speech. And this wrapping is around the imageries of blood and sleep which are so prominent in the play so porominent, and yet, if one remembers "Macbeth," so remote from contact with us... A nd Brutus, once more ancestor to Macbeth cannot sleep. At home before the assassination, in his tent on the eve of battle, and facing death in his last hour, his lids are heavy, his bones want rest. Yet the fact is not ghastly as in the case of one who will murder sleep itself, and whose resulting exhaustion will visit itself upon the audience. The fatigue of Brutus is a noble tiredness of a great man, and we respect it, but our pity for the sufferer is not tinged with fear. This is the noblest Roman of them all, and even in distress he keeps his distance."

[Supplement with relevant material from, *Julius Cæsar compared with Hamlet* and *Macbeth* on pages c, ci, cii. Also Consult under *Advance in the conception of tragic Hero* on page lxxvii and under *Julius Cæsar fall short of the Svpreme tragedies of Shakespeare* on page cv."]

Q. 18. "Brutus is a Political Idealist" substantiate the remark.

Ans. Brutus is a political idealist. He is a philosopher rather than a statesman ; he is a good theorist but a bad conspirator. The failure of the cause of Republicans is, to a great extent, the result of Brutus's idealism. He cannot take a realistic view of the social and political conditions around him. He does not live in the world of realities, but in the realm of ideas and abstractions. He does act no doubt, but acts as an idealist or theorist might, with no eye for the actual bearing of facts and no sense of the true importance of persons. Intellectual doctrines and moral principles rule his life. His life is most noble, high and stainless, but his public action is a series of practical

mistakes ; yet, even while he errs we admire him, for all his errors are those of a pure and lofty spirit.

Brutus's political life is a series of blunders which are all the outcome of his short-sighted idealism. He does not allow an oath to be taken by the conspirators for, he thinks, idealist as he is, that men who have a sacred cause to inspire them do not stand in need of a formal oath to bind their hearts together. He is rather surprised at the very idea as it would reflect on the very nobility of their cause. Again when Cassius suggests that Antony should also fall with Cæsar, Brutus turns down his suggestion and says :

Our course will seem to bloody, Caius Cassius,

....

....

....

Let us be sacrificers, but not butchers, Caius
We all stand against the spirit of Cæsar,
And in the spirit of men there is no blood :
O, that we then could come by Cæsar's spirit,
And not dismember Cæsar (II-i-162-70)

This is idealism pure and simple.

His arguments which finally led him to join the conspiracy show him the idealist he is. He does not reckon things as they *are* but as *might be*. It is purely on abstract grounds that he prepares himself to take the life of Cæsar. He argues : Ambition perverts the nature of man, so Cæsar, when he realises his ambitions, will abuse his power. He will prove a positive menace to Rome.

" So Cæsar may
Then, lest he may, prevent."

The permission given by him to Antony to speak at Cæsar's funeral shows his utter lack of political prudence and the complacence and confidence with which the permission is granted indicates that Brutus, the idealist, does not take men as they *are* but as they *ought to be*.

Thus we find that his whole political career is a chain of blunders which were the result of the nobility of his character and his lofty idealism. He tries to idealise politics and in so doing works his own ruin and spells ruin to his country. How like a true idealist does Brutus glorify his noble failure in his dying words :

I shall have glory by this losing day,
More than Octavius and Mark Anotony
By this vile conquest shall unto.

Q. 19. "The tragedy of Brutus' life lies in his constant attempt to reconcile his politics with morality, or Brutus is a moralist called upon to play the part of a political Conspirator." Discuss.

Ans. Politics is a nasty game in which a man has very often to use objectional and unworthy means for realization of his aims. Anything which is conducive to success is lawful in this game, however base and callous it may otherwise be. Like war, everything is fair in Politics. This at least is the modern conception of political diplomacy. Aspirants after political power are generally unscrupulous persons whose conduct is governed by moral considerations only in so far as these considerations help the attainment of their political objectives. But if morality is to clash with political objectives, it has no place in their life, indeed, it is to be scattered to the four winds. A politician is a politician first and foremost, he may be anything else afterwards.

Reconciliation of Politics and Morality is a very difficult task. Particularly in a corrupt society it is impossible and an attempt, in such a society, at such a reconciliation is fraught with dangerous consequences. It has been achieved only once in the history of human society in the earliest days of Islam when the newly created Muslim community presented the most chastened form of society but since then it has ever remained with us an ideal never completely realized. But it must be said to the credit of Christian Europe that it has never bothered about the idealization of Politics and have long since recognised Politics and morality as altogether separate departments of human life.

So, we find that, taking into consideration the popular conception of Politics, a politician can ill afford to a moralist. Indeed, strict adherence to morality in the sphere of Politics is difficult and dangerous in a corrupt and sophisticated society. Moreover, it requires a man of a very high calibre and character to attempt constantly to reconcile the two strangest bed fellows—Politics and Morality. Shakespeare's Brutus is a study of such a person who attempts to do so throughout his political career and consequently brings disaster upon himself and his country.

[Supplement the answer by the points given in Brutus' character under the heading ; '*He is perfectly moral.*']

Q. 20. "The weakness of Brutus comes from the very nobility of his nature" or "In the moral elevation of Brutus lies the essence of tragedy." Explain.

Hints for Answer. No other hero of Shakespeare rises to such a high pitch of moral perfection as Brutus. And it is this moral elevation of Brutus that is, to a great extent, directly responsible for his failure, the ultimate defeat of the cause to which Brutus had dedicated himself. The purity of his own motives prevents him from seeing the selfishness in those of his companions or the immense moral weight thrown into the other side of the scale by the spectacle of Cæsar falling beneath the daggers of men whom he held among his dearest friends. When Brutus is fully convinced that the act is right, it seems to him that the fact that he, 'Cæsar's Angel' endorses it, must convince everyone that its justification is overwhelming. But to the world the act really appears to be one of rank personal treachery and disloyalty.

Nobility is the key-note to Brutus' character. The very weakness of Brutus comes from the nobility of his nature. He is so noble that he cannot credit or conceive the base facts of life. He has no instrument by which to guage the littleness of little souls. He is so noble that he ascribes to every one else alike purity of motive. Thus his nobility is responsible for his short-sightedness which constitutes the tragic trait in his character.

Q. 21. "All the political blunders of Brutus were the the result of his shortsighted idealism." Discuss.

Ans. See answer to Q. No. 18 and consult character of Brutus under '*He is Unpractical and Impracticable*' or *what modern critics say about Brutus*, on page cxl.

Q. 22. "The mistakes of Brutus are the mistakes of a man whose nobility muffles his Intelligence." Substantiate this remark.

Ans. The same as to the previous question.

Q. 23. Give instances of the personal authority of Brutus over the other conspirators and of his mistakes in policy. *(B. U., 1913)*

Ans. Brutus has a strong personality that exercises authority over all who come into contact with him.

At the opening of the play it is with Cassius that we associate the idea of force, but his is the ruling mind only while Brutus is hesitating. As soon as Brutus throws in his lot with the conspirators, Cassius himself is swept along with the current of Brutus' irresistible influence. His influence with the people is apparent from Casca's testimony :

O, he sits high in all the people's hearts ;
And that which would appear offence in us,
His countenance, like richest alchemy,
Will change to virtue and to worthiness.

Ligarius comes from a sick-bed to join in he knows not what : it is enough for him that Brutus leads him on. Brutus knows well that he possesses this unfailing power with which he can sway the hearts of all around him. At the point of death he says :

My heart doth joy that yet in all my life
I found no man but he was true to me.

But he was no practical politician and made mistakes after mistakes, in guiding the conspirators. His first mistake was to allow Antony to survive Cæsar and the second to let him speak in Cæsar's funeral. He did not know that Antony whom he dismissed as a 'gamesome'

person was in the end to drive the weapons of the conspirators into their own bosoms. Thirdly, his ideal standard of moral integrity refused to overlook the offence of Lucius Pella. Fourthly, against the better advice of Cassius he moved his troops towards Philippi instead of waiting for the enemy to come down upon him. Lastly he gave the command for the battle to begin too soon and in the teeth of opposition from Cassius decided to "put all to the hazarad of a battle as soon as might be possible."

Q. 24. How does Brutus justify the murder of Cæsar to himself ? Point out his fallacy.

Ans. Consult *The Character* of *Brutus* under the heading : *His justification of the murder of Cæsar.*

Q. 25. Indicate some of the views of Brutus for which he is usually spoken of as a political idealist.
(C.U. 1916).

Ans. Brutus's whole conduct of the conspiracy is a tissue of mistakes which he justifies by philosophical commonplaces and idealistic sayings. The following examples will illustrate the point :

(*i*) When Cassius suggests that all the conspirators should take an oath of secrecy, Brutus objects saying that they need nothing else to bind them than the fact that they are citizens of Rome, who, their word having been given, will neither draw back nor betray their companions. He takes an idealistic view of his associates :

What other oath
Than honesty to honesty engaged,
That this shall be, or we will fall for it ?

(*ii*) Again, Cassius wants to kill both Antony and Cæsar. But Brutus brings his idealism to bear apon his arguments against such an action. He does not want the conspirators to murder Cæsar but sacrifice him to the cause of liberty of Rome, forgetting that murder is murder, howsoever you may call it. Brutus's enterprise is directed against not Cæsar but Cæsar's ambitious spirit and in men's spirits, he says, there is no blood. To mutilate

a man's body, he argues, after killing him appears as if one is actuated by feelings of jealousy as well as anger, and he compares Antony to Cæsar's limb that will be powerless once Cæsar is dead. Believing honestly in his own patriotism he thinks other are equally patriotic.

(*iii*) Another instance of Brutus's efforts to idealise politics is provided by his refusal to listen to the advice of Cassius to wait for the enemy to come down on them rather than march to Philippi. He does not try to gauge the situation but takes refuge behind a philosophic commonplace. Their plans, he says, are fully matured and they no further hope of augmenting their troops; they therefore run the risk of decreasing in strength. Then follow a theoretical generalization :

> There is a tide in the affairs of men
> Which, taken at the flood, leads on to fortune.
> Omitted, all the voyage of their life
> Is bound in shallows and in miseries.

From the general to the particular :

> On such a full sea are we now afloat :
> And we must take the current when it serves,
> Or lose our venture.

The idealist prevails. Cassius submits, they march to Philippi to meet their doom.

(*iv*) This idealism is the most outstanding feature in the character of Brutus. To the practical politician, Cassius' defeat in the battle means the defeat of his cause and shame and ignominy into the bargain, but Brutus, the idealist derives comfort and solace even from it : for he says

> I shall have glory by this losing day,
> More than Octavius and Mark Antony
> By this vile conquest shall attain unto.

Political idealism could go no further than this !

Q. 26. What reasons does Brutus give for allowing no oath taken ? Is this in Plutarch ?

Ans. Brutus does not think that an oath is necessary. He argues that if the looks on the faces of his companions.

the fears in their minds and the evils of the time are not sufficient to bind them, they could give up the project and go home to their beds and let tyranny range on. He does not want any other bond beyond the fact that Romans, who may be trusted not to betray a secret, have given their word and will not be guilty of any shuffling. According to him oaths should be administered to priests and cowards and deceitful men, to those who are aged, weak and contemptible, to those who have not the courage to stand up for their own rights. But so far as he and his companions are concerned he does not want to sully the righteousness of their cause, or the unquenchable ardour of their soul by the suggestion that either their project or their execution of it requires the incentive of an oath ; for him and his associates he thinks word is bond.

Plutarch relates that the conspirators took no oaths, but does not say that Brutus dissuaded them from doing so.

Q. 27. Describe the Death of Brutus. Consider Antony's summing up of his character that he was the Noblest Roman of them all.

Ans. Brutus comes out with flying colours from the first battle of Philippi but is defeated in the second. He would have been taken prisoner but for the sacrifice of Lucilius who allows himself to become a captive and offers money to the soldiers of Antony to kill himself. The soldiers mistaking him for Brutus take him prisoner, but slacken their quest of Brutus who thus gains some time.

Brutus is now left alone. If he waited, the enemy might come and take him captive. He therefore requests his faithful adherents Clitus, Dardanius and Volumnius to perform for him the office which Pindarus had performed for Cassius. Each shakes his head ; they love him too well to do so. At last, he prevails upon Strato, who turning his head aside, holds the sword for him and Brutus runs on it and dies. Thus Brutus dies by no ignoble hand. So the last moment he revenges himself. And the concluding words of the play convey to us an assurance, which we require, that even his dead body shall suffer no wrong. Antony who appears on the scene describes him as the

noblest Roman of them all. He never knew meanness, dishonesty or the corrupt practices of the world. He was not enivous of Cæsar. He killed his friend for the freedom of his country. He lived for his country and died for it. all other Conspirators were actuated by envy, but he had nothing in his mind but the thought of common good. He was an ideal man, a paragon of nobility and sincerity. "The elements so mixed in him that nature might stand up and say to all the world, "this was a man."

The life of Brutus was a good life inspite of its disastrous fortunes. He had found no man who was not true to him. The idealist was predestined to failure in the positive world. But for him true failure would have been disloyalty to his ideals. Of such failure he suffers none. Octavius and Mark Antony remained victors at Philippi. Yet the purest wreath of victory rests on the foreheed of the defeated conspirator. This was the feeling of the dying Brutus which is deeply shared by the reader.

(*CASSIUS*)

Q. 28. Give a character sketch of Cassius.

Ans. See page cxliii.

Q. 29. Estimate the influence of Cassius upon Brutus. (*P. U.*).

Ans. Cassius had very little influence upon Brutus; for Brutus' was the stronger character of the two. It was the character of Cassius that underwent a sudden revolution when it came into closer touch with Brutus, but there is hardly an evidence in the play that Cassius influenced Brutus to any appreciable extent.

Being a practical person Cassius made use of every opportunity he got to win Brutus over to the cause of the conspirators. But we must not forget that before Cassius broached the subject of Cæsar Brutus had been vexed with "passions of some difference"—*i.e.*, conflicting feelings between his love for Rome and love for Cæsar. He tells Cassius :

Vexed I am
Of late, with passions of some difference,

Conceptions only proper to myself,
......poor Brutus, with himself at war,
Forgets the show of love to other men.

This conflict in the mind of Brutus is confirmed when a little later in the play, on hearing the shouting of the people Brutus says :

What means this shouting ? I do fear, the people
Choose Cæsar for their king.

It would have been very difficult, almost impossible, for Cassius to seduce the honourable metal of Brutus from what it was disposed if Brutus had not had a predisposition against Cæsar's becoming a king.

That the influence of Cassius on Brutus was really very little is proved further by the fact that as soon as he throws in his lot with the conspirators Cassius himself is swept along with the current of Brutus's irresistible influence ; and in the councils every point is decided against Cassius.

The truth is that Cassius had in the first instance, proposed to make a tool of Brutus but ended by becoming through love and admiration the slave of his friend and saw his own life and his plot ruined without being able to lift a finger.

Q. 30. Why was Cassius so anxious to make Brutus one of the conspirators ?

Ans. Though the accomplishment of Cæsar's murder would have been easy enough without Brutus having any share in the plot, Cassius, with his keen sight and practical wisdom perceived that in order to justify such an act it was necessary to ensure the association of the man who above all men in Rome was honoured for his nobility of character and purity of life. Brutus had, in fact, the very qualities which were wanting in Cassius. Studious of self-perfection jealous for the honour of his country, filled with a noble enthusiasm for liberty ; held in the highest esteem for a scrupulous love of justice, and for large humanity of nature ; he is the very man of all others to give a moral sanction to such an act as the conspirators have in hand, and

to bring with him a sustaining power when that act shall be accomplished. Cassius, on the other hand, is the keen practical man of business, 'a great observer,' one who looks quite through the deeds of men.' Highly distinguished for his military skill, he is trusted as a leader by men of action ; but his known hatred of Cæsar, by whom he had been defeated, renders it impossible that in an attempt against his life he should pose as a disinterested patriot. To win over Brutus is therefore essential to his purpose.

Q. 31. "Cassius was better qualified to lead the conspiracy than Brutus." Give your opinion on this observation

Ans. It has been rightly suggested that Cassius was better qualified than Brutus to lead the conspiracy. He was much better cut out for conspirator than his friend whom he chose to lead that dangerous enterprise. He was a true Politician gifted with an extraordinary sagacity. He shows remarkable shrewdness in judging men around him and possesses the necessary tact to deal with them. He is endowed with a foresight and can anticipate the outcome of the situation before him with a clarity of vision. He is not a philosopher like Brutus, nor is he a moralist like him, He does not try to justify his political action on any grounds other than the exigencies of the case or the demands of the circumstances. His public actions are political expedients conceived and executed with the clear and practical mind of a politician rather righteous deeds prompted by his own moral conscience or noble idealism. Throughout he is an astute statesman, a practical politician. He also possesses a vigorous, fiery personality inspired by an ardent love of liberty. Indeed, he was eminently fitted to lead the conspiracy, but he was constantly swayed by Brutus whom he loved and reverenced and his better judgement was always over-ruled by the specious reasoning of his friend.

Note the following points in this connection :—

(i) It is Cassius who conceived the conspiracy.

(ii) It is Cassius who humours Brutus with the idea that on him lay the responsibility of cleaning

public life of all its evils and thus whet him against Cæsar.

(*iii*) It is Cassius who wins other supporters for the Republican Cause.

(*iv*) From Cassius comes the practical suggestion that Antony should share the fate of Cæsar.

(*v*) Cassius would not let Brutus grant permission to Antony to speak in the Cæsar's funeral—the worst blunder committed by Brutus which turned the tables upon the heads of the conspirators.

(*ANTONY*)

Q. 32. Give a chsracter sketch of Antony.

Ans. See his character on page cxlix.

Q. 33. "Antony is a man of genius without moral fibre". Discuss.

Ans See Character Sketch of Antony by Dowden on page clii.

CHARACTER CONTRASTS

Q. 34. To what extent were Antony, Brutus and Cassius moved by pure republican principles ?

(*B. U., 1915*)

Ans. The republicanism of Brutus is absolutely free from the stain of personal motive. The very name of king is hateful to him. In the very beginning of the play he asks Cassius :

> What means this shouting ? I do fear, the people
> Choose Cæsar for their king.

He belonged to a family that had been famous for their patriotic and republican ideas. One of his illustrious ancestors had driven from the streets of Rome the Tarquin when he was called a king. And it is on account of this republican spirit that he made one of the conspirators. In his speech to the mob he explains that he killed Cæsar not that he loved him less but because he loved Rome more. In another play *Julius Cæsar* by the Earl of Sterline the following words are put in the mouth of Brutus :

I owe him (Cæsar) much, but to my country more
This in my breast hath great dissension bred.
I Cæsar love, but yet Rome's enemy hate.

He is inspired purely by republican principles and is a martyr to them.

Cassius on the other hand is moved mainly by personal motives. He cannot brook the idea that Cæsar should walk the narrow world like a Colossus and he—a petty man,—peep about under his huge legs. He does not want Cæsar to be all-powerful, but would like to share this power with him :

Ye gods ! it doth amaze me,
A man of such feeble a temper should
So get the start of the majestic world
And bear the palm *alone*.

If only Cæsar would delegate some of his power to Cassius, Cassius would be satisfied.

But it must not be forgotten that he too is a lover of republican principles though they do not play such an important part in his career in the drama. Republican independence has become to him an ideal dearer than life.

I had as lief not be as live to be
In awe of such a thing as I myself.

He is no champion of the people : he knows quite well what they are, but the 'liberty of Rome' he thought is a good political watchword and makes use of it. Cassius thus is inspired by mixed motives—the love of his country and the jealousy of Cæsar.

Antony cares neither for the people nor for the liberty of Rome. He is tossed up to the front by circumstances, and he fights not only to revenge Cæsar but to preserve his own life. He has concentrated his whole nature in one aim and this aim is unmitigated self-seeking. He is altogether indifferent to higher feelings ; and the one tender emotion of his heart—his attachment to Cæsar—is used by him as the convenient weapon with which to fight his enemies and raise himself to power. Among these three Romans, Antony is the least inspired by republican principles.

Q. 35. Explain and Illustrate the following statement : "Brutus is a Philosopher, Cassius is a Partisan."

Hints for answer. 'Brutus is a philosopher of Patriotic duty and of abstract general good. He is a stoic Philosopher, with a heart swayed by the gentlest and most benevolent emotions. He cultivates self-abnegation, self-devotion self-immolation (self-sacrifice), where the common weal demands his individual sacrifice. At the call of public benefit he is ever ready to surrender private satisfaction. His friendship for Cæsar, his love for Portia, his wife, are merged in his love of country. For the sake of Rome's advantage he willingly yields his single Roman content, welfare or even life. His sentiments are calm, sober, dispassionate, almost phelgmatic—I think no character in all the dramas of Shakespeare delivers nobler philosophy, in the guise of axioms and rule of conduct, than the illustrious Marcus Brutus ; and his prominent mental characteristic is sententiousness (brevity combined with force)"—C. G. Clarke.

Some critics hold that Cassius is only a foil to Brutus, that the latter is an embodiment of all moral qualities, while the former is totally devoid of them. This is not a true estimate of his character. No doubt he lacks the lofty idealism of Brutus and his high moral sense, yet he is not altogether an unscrupulous person whose actions are prompted by selfish motives and personal feelings of envy. He is a Partisan in the sense that to him political matters are of more importance than anything else. He hates Cæsar but his hatred is not only the outcome of his personal envy but also of his love of liberty. To him Cæsar is not only an enemy who bears him hard, but also a symbol of tyranny. He *inoculates* Brutus with a feeling of hatred and envy towards Cæsar, but he does so for the sake of the liberty of Rome. Moreover, his action seems to be inspired by a partisan spirit because his shrewdness and practical wisdom does not allow him to show that idealistic sentimentality which marks the behaviour of Brutus. Cassius possesses a perspicacity of vision which enables him to see through the men around him. His suggestions are always the suggestions of a practical politician and his attitude is always strong and

firm. But under this firmness and strength lay concealed an earnest desire to ensure the safety of his party and the success of his plans.

Besides this, Cassius has other redeeming features. He shows unswerving devotion towards his friend Brutus and is always swayed by his powerful persuasive influence inspite of knowing that he was dragooning himself and his party into the wrong direction.

"However much personal envy of the tyrant may mingle with Cassius' antagonism to the tyranny, there is no evidence in the text to lead us to suppose that Cassius does not genuinely feel the existence of Cæsar's rule to be an intolerable outrage to those liberties which Cassius determined not to outlive. "I cannot for a moment believe," says Hunter, "that the Cassius whose end Shakespeare has surrounded with every circumstance of tragic pity, over whose body so glorious a sacrifice (*i.e.*, Titinius' suicide) is performed, whose worth is so unstintingly attested, whose loss is so passionately and solemnly mourned is the Cassius of the commentators, the mere professional politician without ideals, without principle and without scruple, to whom 'men are but counters to be used ; who can gloat over his power to seduce the man he professes to love and reverence from true path of honour......Cassius is no perfect character any more than Brutus is. He lacks the absolute purity of aim which distinguishes Brutus, but he is free from Brutus' self-righteousness ; and has too masculine an understanding to fall into the sophistry which distorts the moral judgement of the fastidious idealist and leads him into such strange inconsistencies."

Q. 36. Shakespeare, it is said, has placed the character of Cassius in the sharpest contrast to that of Brutus. Briefly point out the Contrast.

Ans. See contrast of their characters on page cxlvii.

Q. 37. Contrast the characters of Brutus and Antony.

Ans. See contrast of their characters on page cliii.

Q. 38. "Shakespeare has scarcely created anything more splendid than the relation in which he has placed Cassius and Brutus." Substantiate this remark.

Ans. See contrast of Cassius and Brutus by Prof. Dowden on page cxlviii and supplement with the remarks of Knight and Gervinus given on the same page.

MINOR CHARACTERS

Q. 39. "Portia is an ideal wife to Brutus." Discuss the statement.

Ans. No relation of man and woman in the plays of Shakespeare is altogether so noble as that of Portia and Brutus. The love of Brutus could not be given except with admiration equal to his love. He could not separate a public life of action from his life of the home, or sink down upon mild domestic comfort. His love must be strenuous like every other part of his character and must constantly infuse vigour and ardour into his life. Portia, while perfectly a woman, must be to him more than a woman, she must be an ideal of just and adorable heroism. Portia, Cato's daughter, Brutus' wife, is a stoic like her husband. To test her constancy she had inflicted upon herself a wound in the thigh,—the will dealing hardly with the body, the idea daring to transform itself with eagreness and keen conviction into the act. We read of no embrace, no touch of hands or lips, between Brutus and Portia, but we know that their souls have met, that they are inseparably one, and absolutely equal. Juliet, heroic nature though hers be, is but a passionate girl by the side of this perfect woman. And the nobility of Portia makes the love of Brutus for her almost a religion ;

O ye gods,
Render me worthy of this noble wife !

He had thought not to burden her with the secret of the conspiracy ; the sense of something concealed has made his manner toward her constrained. Now as an equal she demands her right, she pleads for her right of sharing all that concerns her husband. She will not be put off with

kind evasions, she presses forward to know the formidable truth, and pleads upon his knees before the husband whom she venerates even as he venerates her:

> Upon my knees
> I charm you, by my once commended beauty,
> Why you are heavy.

And Brutus grants her the share to which she is entitled."

Q. 40. 'Portia plays a very small part, yet, she is a singularly clear and complete figure.' Develop this.

Ans. Consult *The Character of Portia.*

Further hints. Her strength of character, her resolution, her tenderness, her persistency, and her loyalty are equally marked. The account of Portia's arguments and actions throughout is taken directly from Plutarch.

Q. 41. Compare the characters of Portia and Calpurnia.

Ans. The parts of Portia and Calpurnia are small, but they afford an effective and artistic contrast in their appropriateness to the wives of their respective husbands. Calpurnia is merely Cæsar's shadow; she is devoted to him but seems to have no independent existence; makes no claim to be accounted his companion, but allows her fears to make her importunate—not for trust and confidence but to have her way. Portia, on the contrary, has a marked and vigorous personality; her womanly fears are as strong as Calpurnia's but she will not let them master her. If her husband is to be in danger; she would fain share it; if she may not do so in the body; she claims the right to be with him in spirit; but she will in no wise allow her fears to hamper his action. Not till she feels that she has put her powers of self-control to the proof, not till she knows herself worthy, does she claim the right to stand forth as her husband's counseller and comrade; but when she does claim it, it is not as a favour but as an uncontrovertible right."

QUESTIONS ON IMPORTANT SCENES

Q. 42. What characteristics of Brutus and Cassius are brought out in the Quarrel scene.

Ans. The Quarrel scene presents a memorable picture of a conflict between two strong characters and a striking example of the power, to say nothing of the dignity, of the man who keeps his temper. A softer answer may not always turn away wrath, but it, at any rate, deprives it of further fuel. Throughout the scene we find *Cassius making a desperate effort to govern his temper*, not from fear, for he never shows any sign of cowardice, but because of *his personal affection for Brutus.* This is another example of the immense extent to which *Cassius is swayed by purely personal feelings.*

The result is that our sympathies are mostly with Cassius. His quick bursts of anger, his almost childish threats of violence and his real affection for Brutus, are far more human and healthy than the irony which Brutus employs. Brutus's anger, to use his own metaphor is ill-digested and produced acidity. Cassius relieves his feelings in a more natural way, and therefore is the sooner appeased. Thus we find in this scene Brutus's moderation has hardened into an unpleasing harshness.

But later on in the scene the tender side of his character is shown in his relations with his page.

Q. 43. Explain the dramatic importance of the Quarrel scene.

Ans. The despair of actors, this scene has always been very famous. Dramatically it serves many perposes:

1. It covers so wide a range of feeling that at the close of it the impression left upon the reader is that he has passed through the experience of years.

2. More important than this is perhaps the manner in which the dead are felt to influence the fortunes of the living. Portia is behind the conciliation between Brutus and Cassius and the spirit of Cæsar is present dividing the counsels of the conspirators even before it actually appears

to Brutus as his evil genius. And when it does appear it assures us that the conspirators' cause is doomed.

3. This idea is further strengthened by the reconciliation between Brutus and Cassius which is more fatal to their cause than is their quarrel, for it leaves the practical control of affairs in the hands of Brutus, who will not allow his wiser colleague (Cassius) even so much as a hearing. Brutus is thus shown to us as an impractical and impracticable person and Cassius as a shrewd judge of men and things who allows himself to be swayed by one whom he oves sincerely.

4. Lastly the scene indicates the inward changes that both Brutus and Cassius have undergone, (for which consult the answer to Q. 42.

5. The highly dramatic quarrel scene saves the interest from flagging in the part of the play technically called "Falling Action". This part is likely to be dull and to maintain the intensity of interest in this part is a severe test of a dramatist's ability.

"I know no part of Shakespeare," wrote Coleridge about this scene, "that more impresses on me the belief of his genius being superhuman, than this scene between Brutus and Cassius."

Q. 44. Compare the speeches of Brutus and Antony to the mob. Point out their characteristics and try to to account for the effect which each speech had on the mob. *(P. U., 1920.)*

Ans. The speech of Brutus is in prose, and is brief and compendious. Its appeal is to the reason of the audience. The speech of Antony is in verse, and its aim is to work up the passions of the audience, by first arousing their curiosity and then making them almost impatient to satisfy this curiosity. Brutus explains to the people that it was not any deficiency in his love for Cæsar, but the excess of his love for Rome that made him rise against Cæsar. But having no intelligence, the mob is so utterly insensible to the motives that actuated Brutus that they would reward him by exalting him to the height of power that in Cæsar's

case he had condemned as criminal. It is a case of 'The king is dead long live the king.' Brutus does not realize that the people must have an idol to bow down before. They pay Brutus the same deference that was formerly paid to Cæsar.

There is dignity in the speech of Brutus, there is in it also moral weight, and lastly it has reasoning—but all these three elements fail to produce their own effect. For a moral weight and dignity a mob has no time, and reasoning it fails to follow. Antony, on the other hand, appeals to the popular emotions entirely and Brutus's reliance on the reasonableness of his audience is naturally and completely falsified.

Brutus's speech lacks spontaneity. It is, no doubt constructed according to the best rules—one phrase balanced against another, but the style is artificial and the rhetoric is emotionless. The people are impressed but their feelings are untouched.

Antony on the other hand begins by appealing to their feelings and in no time demolishes the balanced structure of Brutus's reasoning. He has a difficult task to perform, for the mob whom he is addressing are all in favour of Brutus—they would not listen to anything said against him. It is by appealing to their old affection for Cæsar, while carefully expressing admiration for Brutus, that brings them into sympathy with himself. As soon as this is done, he knows he has got his hearers thoroughly in hand and begins to give an ironical turn to his complimentary phrases. He takes the word 'ambitious' from the speech of Brutus and his first object is to refute the contention that Cæsar was ambitious. The arguments are none the best. But as he proceeds he uses the word "honourable" as applied to Brutus to test the feelings of the audience at each stage. The emphasis upon the word gradually changes from sincerity at the start to the bitterest irony. Like Flavius and Marullus, Antony knows that base men appreciate being rebuked which serves to test their feelings, and then pauses to give his words time to work, throwing in a display

of personal emotion, which always tells with a mob:

> O judgment! thou art fled to brutish beasts,
> And men have lost their reason. Bear with me,
> My heart is in the coffin there with Cæsar,
> And I must pause till it come back to me.

This pause is adroitly employed by Antony to give the citizens time for reflection and an opportunity of expressing the change that their sentiments are undergoing.

In the second part of his speech Antony is sure of his audience and therefore drops the mask and suggests the idea of an outbreak and appeals to their curiosity by producing Cæsar's will, but refusing to read it. Here he employs a cunning about which Bacon remarks: 'The breaking off in the midst of that one was about to say, as if he took himself up, breeds a greater appetite in him with whom you confer to know more.' The people insist on Antony reading the will and Antony appeals to their cupidity by suggesting that they have all of them inherited something. His objections to reading the will are:

> It will inflame you, it will make you mad.
> 'Tis good you know not that you are his heirs.

Here by common rhetorical device Antony, while professing to conceal a fact, reveals it. He also disclaims all responsibility for the riot.

Very adroitly he fixes the attention of the audience on Cæsar's robe and then on his body.

> Look you here
> Here is himself, marr'd, as you see, with traitors.

Saying these words, Antony tears off the mantle and reveals the body of Cæsar. The mob are infuriated and shouting "revenge, fire, kill, slay" are running off before Antony has said all he wants to say. Having thus evoked the desire to revenge Cæsar, Antony then returns to the idea of an outbreak once more disclaiming any intention of causing one. In another moment the citizens are gone to burn the houses of the traitors and Antony says in self-satisfaction:

> Now let it work. Mischief, thou art afoot.
> Take thou what course thou wilt!

☞ There is a subtle irony in Antony's speech for it has proved the folly of attempting to give reason to an excited mob. Brutus had attempted to do this and the temporary effect produced by his reasoning was entirely swept away by Antony's impassioned appeal to their feelings. From first to last Antony is an orator who seeks not to convince but to excite and is not as an academic debator like Brutus.

Q. 45. Contrast as specimens of pursuasive oratory the speeches of Brutus and Antony *(P. U., 1902.)*

Ans. Consult the answer to Q. 44.

Q. 46. Explain the rhetorical devices by which Antony is able to set mischief afoot. *(P. U., 1915.)*

Ans. Consult the second half of the answer to Q. 44.

Q. 47. Point out the dramatic significance of the scenes between Brutus and Portia, and Cæsar and Calpurnia on the morning of the murder of Cæsar.

Ans. See Explanatory and critical comments on the scenes on pages 255, 298.

MISCELLANEOUS QUESTIONS

Q. 48. "The murder of Cæsar was not only a crime but a blunder." Discuss. *(A. U., 1929.)*

Ans. Macaulay said this about the execution of Charles I and it may be applied to the assassination of Cæsar with probably greater truth. There is never any justification for the sort of cold-blooded murder that the conspirators perpetrated. It was, in the first place, an act of personal treachery and disloyalty. Cæsar loved Brutus and Brutus repaid the trust of Cæsar by murdering him. We shall not go into the motives of the crime. Subjectively Brutus was right. But even the mind of Brutus was oppressed by the violation he had done to his natural feelings, so that it conjured up the dread spectre that visited him at Sardis and before the battle of Philippi. The other conspirators were not actuated by the same motives and to the world it gave a moral shock. It followed then that the enterprise was foredoomed to failure.

It was a political blunder because, far from removing the evil it was meant to eradicate, it strengthened it. It was against the spirit of Cæsarism, against imperialism that Brutus lifted his hand ; but the spirit of Cæsarism was rather strengthened than weakened by Cæsar's death. As Cicero said immediately after the crime. "We have taken away the tyrant ; the tyranny survives."

But really speaking there was hardly any justification for conspiring against Cæsar's tyranny, for it was rather nominal than real. Such was the condition of Rome in those days that it evidently required a master, and Cæsar was no more than a tender, skilful physician appointed by providence to heal the distemper of the state. The people too realized it, for as soon as he was gone they wanted Brutus to take his place. The degenerate Roman world could not do without a master, and Cæsar was a much better master than any other that could be found in the Rome of those days. To kill him was to invite worse days as actually happened. To kill him was also to kill the last vestige of republicanism that was left and establish monarchy on firm and sound basis. And as it is Roman imperialism began under Julius Cæsar but assumed definite form in the absolute military monarchy of his nephew Augustus. As Hudson remarks nothing did so much to set the people in love with royalty, both name and thing, as the reflection that their beloved Cæsar, the greatest of their national heroes, the crown and consummation of Roman genius and character, had been murdered for aspiring to it. We can all now see, what he alone saw then that the great social and political forces of the Roman world had long been moving and converging irresistibly to that end. The great danger of the time lay in struggling to keep up a republic in show, when they already had an empire in fact.

Brutus too realized his mistake when he cried as he was dying "O Julius Cæsar, thou art mighty yet."

Q. 49. For what purpose or purposes does Shakespeare introduce the supernatural or preternatural in the play ? Discuss the appropriateness of the method ?
(C. U., 1909).

Ans. The forbidden is attractive always. No canon of art makes the supernatural unlawful to the dramatist, but it is generally looked upon as illegitimate in serious drama. But the dramatist is tempted the more when he sees the novelist using the supernatural effectively.

There was little difficulty about the supernatural in the time of Shakespeare, for then most people believed in ghosts ; when even the most sceptical did not go further than Madame de Stael, who alleged that she did not believe in them but was afraid of them. Nowadays things have changed and ghosts and the devil have joined the ranks of the unemployed. There is, of course, the spook (ghost) of the spiritualist who demands serious consideration, but plays dealing with spiritualism are uncommon.

Shakespeare's treatment of ghosts must have been really quite conventional and scenically unimpressive. Such was the Elizabethan stage. There was some gain in this, for the more directly the ghost business is effective the more the attention of the audience is drawn to it ; though the interest of the scene is not in the ghost but the effect it produces on the other characters ; the case is one that may be summed up in the phrase suggested for us by Bacon—the better the worse.

In *Julius Cæsar* the supernatural and preternatural element serve many purposes.

1. In the third scene of the first Act we see terrible things in nature to which are added portents of the supernatural, sudden violations of the uniformity of nature, the principle upon which all science is founded. The solitary bird of night has been seen in the crowded Capitol ; fire has played around a human hand without destroying it ; lions forgetting their fierceness have mingled with men ; clouds drop fire instead of rain ; graves are giving up their dead. Such phenomena of nature and the supernatural produce an atmosphere of fear and mystery. Whatever may be the attitude of the intellect to such phenomena their associations in the emotional nature are of agitation. *They thus become appropriate as a dramatic background to an*

agitated passion, to the scenes themselves, calling out the emotional effect by a vague sympathy.

2. The ghost of Cæsar serves to remind us that though Cæsar is dead his spirit lives which is rather strengthened than weakened by Cæsar's death. It is a visible symbol of the posthumous prolongation of Cæsar's power—that the dead Cæsar is still acting with tremendous efficacy in the spirit, which ranges far and wide on its mission of vengeance.

3. By a clever use of this supernatural machinery supplied by Plutarch, Shakespeare impresses on us that in the Rome of those days republicanism was dying if not dead and Cæsarism was taking its place. Brutus failed to kill what he wanted to kill—the spirit of Cæsar ; for even after the death of Cæsar this spirit walks abroad and turns the swords of the conspirators into their own proper entrails.

4. Lastly the supernatural element adds to our sense of the mystery of human life and the Fate that rules it.

Q. 50. Why does the ghost of Cæsar appear to Brutus and not to Cassius ?

Ans. Brutus was a friend of Cæsar. Cassius was his enemy. One can therefore easily understand why Cassius killed Cæsar, but it is difficult to justify the action of Brutus. Before a modern Tribunal Brutus would be more severely punished than Cassius. As Gervinus says the stain of assassination adheres to Brutus, a crime which no political duty, *no* opposite whatever, can outweigh. This stain cleaves closer to the 'lover' of Cæsar than to Cæsar's personal enemy, Cassius, and to him, therefore, to Cæsar's good angel, the spirit of the murdered man subsequently appears, as *his* evil and *revenge*-announcing genius.

Q. 51. "The play of Julius Cæsar is pervaded by the notion of irresistible Destiny." Discuss.

Ans. Consult Introduction under "Destiny in Julius Cæsar" on Page xcvii or Important General Features of the Play under "Julius Cæsar a play illustrating the working of Destiny," on page cviii.

Q. 52. What is meant by dramatie irony? Illustrate from "Julius Cæsar".

Ans. Dramatic irony may be defined in the broadest sense "as the contrast between two aspects of the same thing, whether such contrast is perceived at the time or becomes apparent later. In critical discussion the term is most commonly used to express the effect produced when there is a marked and significant difference in the meaning of what is being done or said on the stage for the characters themselves on the one hand, and for the spectators on the other; and this difference necessarily arises whenever the characters act or speak in ignorance of important facts of which meanwhile the spectators are in possession." For instance, if we know that a certain character is actually trembling on the brink of terrible disaster; and if, at that critical moment, he none the less appears to himself to occupy a position of greatness and security and proceeds accordingly to give expression to feelings of pride and safety and self-confidence an effect of irony is obtained. A very good example of this type is provided by the first scene of the third Act of the play. The conspirators present there pretended suit to Cæsar, who spurns them away and while talking about his unrelenting firmness compares himself to the Pole Star that is always fixed. But in answer to his presumptuous boast that he can never be moved, in a flash of irony come the blows of conspirators which strike him down. This is an example of irony of situation as distinct from verbal irony.

Of verbal irony the speeches of Antony provide many examples, in the sense that their superficial meaning, intended for the conspirators, is different from what the same words would convey to one who knew what Antony's designs were; a meaning which a slight intonation would at once convey even to the unsuspecting Brutus. There is nothing for the most suspicious to catch hold of, and yet there is no phrase inconsistent with his subsequent action. Take, for example, the speech that he makes in the presence of the conspirators after Cæsar's murder. He assumes the role of a great admirer of Cæsar who has received a severe

shock; thereby disarming suspicion and getting credit for being perfectly open when his hidden meaning is most sinister. In this speech Antony is feeling his way not as to his ultimate course, which is decided, but to see how far he can make the conspirators unconscious instruments in his own hands.

Again, Antony is ironical in his speech to the citizens when he pretends to be afraid of a riot even while he suggests it, or poses as the plain, blunt man without oratorical gifts, or appears unwilling to read the will which he had brought with him for the purpose. What he says of the conspirators as he gains over his audience, though in form it does not violate his promise not to blame them, becomes through the ironical emphasis a deadly personal attack.

There is a third kind of irony called the pathetic irony. This kind can also be exemplified in *Julius Cæsar*. It is the contrast between the course of events as anticipated, and what actually comes to pass. Brutus kills Cæsar in order to destroy the spirit of monarchy, but finds that instead he destroys the last vestige of republicanism and unconsciously helps to establish monarchy firmly in Rome.

Q. 53. 'In "Julius Cæsar" we have the picture not of Roman but to a considerable extent of English life and manners, a picture largely of English life and manners of the time of Queen Elizabeth.' Discuss this statement.

Ans. While *Julius Cæsar* is the most classical of Shakespeare's plays, the *mise-en-scene* (scenic representation) is typically Elizabethan. Doublet was an Elizabethan dress and Julius Cæsar wears it, the conspirators also wear Elizabethan hats and cloaks while Lucius is not the Roman slave but an Elizabethan page. There are striking similarities between the battle of Philippi and the battles in the English historical plays.

It has also been stated that the mob is an English mob and not Roman. The dress and the humour of the mob is possibly English; but, so far as character was concerned, the populace of Rome at the time of the Roman Revolution would have compared unfavourably with the lowest class

in London. There are certain characteristics which belong to all mobs as such, and which are as appropriate to the citizens who listened to Antony as to the followers of Jack Cade. Shakespeare, owing to the conditions of Elizabethan stage, could not be exact in matters of dress and detail.

But though life and manners are Elizabethan the atmosphere of the play is typically Roman. This has been done by various devices. There is the pervading sense of the power of Destiny, a Roman belief; the characters of Cæsar, Brutus, Cassius and others are Roman; the Stoicism of one and the Epicurianism of another; their beliefs, their superstitions, their amusements are all essentially Roman. Thus in the matters of life and manners the picture in *Julius Cæsar* is that of Elizabethan times, but so far as the atmosphere of the play is concerned it is characteristically Roman.

Q. 54. **Attempt a delineation of the Roman Mob as given in Julius Cæsar.**

Ans. See page clxvi.

DRAMATIC CONSTRUCTION OF THE PLAY

Q. 55. **Write a note on the dramatic struture of Julius Cæsar.**

Ans. See page lvii of the Introduction.

Q. 56. **Illustrate principles of dramatic construction observed by Shakespeare by referring to his deviations from his source.**

Ans. See page xliii of the Introduction.

Q. 57. **Mention some devices by which Shakespeare has made the plot of Julius Caesor well-knit and compact.**

Ans. See page xlvi of the Introduction.

Q. 58. **Analyse the plot of Julius Cæsar under the following heads. Introduction, opening of the movement, growth, climax, fall and catastrophe.**

Ans. See page liv of the Introduction.

Q. 59. Write a note on the symmetry and perfection of Design in Julius Cæsar

Or

Illstrate Shakespeare's dramatic art by pointing out some structural peculiarities of Julius Cæsar.

Ans. Consult under *some structural peculiarities of Julius Cæsar*, on page lvii of the Introduction.

Q. 60. Show the working of Nemesis in the play of Julius Cæsar. Distinguish between Destiny and Nemesis.

Ans. Nemesis is a female Greek divinity regarded as a personification of retributive justice. Greeks believed that a mortal should not trespass beyond limits in his actions. They had a dread of excess in all its forms. A man should not be too callous, too vain, too arrogant, too ambitious or even too good. If he is, he is visited by the goddess of retribution and is duly punished. Whenever a person was guilty of unwarranted excess, according to the Greeks, he was a fit prey for Nemesis, who would invariably overwhelm such a bold mortal and work his ruin.

In Julius Cæsar we have a fine illustration of the working of Nemesis. Indeed, the plot is based upon a double Nemesis. At first we have Cæsar who invites. Retribution by his excessive arrogance and pride. He does not listen to the entreaties of his wife ; he refuses to take the warning of the Soothsayer ; he would not read the petition of Artemedorus—only because of his overweaning pride. He is consumed with a sense of over confidence. He even feels that he is invulnerable and beyond all harm. Thus he is a fit prey for Nemesis and the conspirators who hack him to pieces appear as the instruments of retributive justice. Rightly do they announce :—

Ambition's debt is paid.

As in the case of Cæsar so in the case of Brutus and Cassius. They commit the murder of Cæsar to bring about the triumph of republicanism over Cæsarism and invite misfortune on their own heads and succeed only in

strengthening the very Cæsarism which they tried to destroy.

Nemesis is quite different from Destiny. By destiny we mean fate which control the result of our deeds—the results which we cannot explain. "Our thoughts are ours; their ends none of our own." We *will* do a certain thing and *try* our best to do it, yet we find that our efforts are frustrated by a Higher Power. By Destiny we mean those Higher Powers or Mightier forces that control currents of our life and preside over all our actions. It implies confession of human helplessness in the face of powerful odds. Nemesis on the other hand stands for that mysterious power that comes to punish human excesses.

SOME MORE GENERAL QUESTIONS

Q. 61. Are pity and terror truly the emotions that a dramatist should seek to produce in a tragedy? Are they produced in "Julius Cæsar"? If so, how?

(*P. U., 1928*)

Ans. Aristotle thought that pity and terror were the two emotions that a dramatist should try to produce in a tragedy.

Terror is frequently called forth by a great drama, although terror is not the chief emotion in an audience. As regards pity, one feels doubt whether in a high tragedy it may to any great extent enter. Tragedy, after all, is not a thing of tears. Patho stands on a lower plane of dramatic art; the air of Shakespearean tragedies is stern and hard, but there is no call for sympathetic tears for Brutus or Othello or Hamlet or Lear, because in the grandeur of their being they are greater than we are. We can pity one who is our equal, but not one who is far above us. We do not sympathise with Othello or Brutus to the extent of feeling pity for him.

Shakespeare sometimes descends to pathetic scenes but he uses them as a relief from too high tension and as a kind of contrast to the genuine sternness. The scene between

Brutus and Portia, after the conspirators have gone is an instance in point ; or the scene between Portia or Lucius when Portia's anxiety for the safety of her husband gets the better of her discretion and she very nearly betrays the secret of her husband. In *Lear* after the misery and horror of Lear's wandering on the storm-swept heath, after Gloucestor's eyes have been torn out, we suddenly find ourselves borne into that scene of essential pathos when the aged king awakens to find his daughter bending over him. In *Hamlet* the mad scene of Ophelia is pathetic in its aim, and forms a *relief* to the tragic tension of the Act in which it occurs.

Tragedy, then, has for its aim not the arousing of pity, but the conjuring up of a feeling of awe allied to lofty grandeur. Ford's plays are beautiful but they are not high tragedies. Coleridge's *Remorse* fails to thrill us, inspite of its dark caverns lit by one flaring torch and its prisons oozing forth mould damps. Shakespeare's tragedies are successful.

Q. 62. If tragedy deals with pain, vice, misery and death, whence can arise our pleasure in witnessing it ? Explain with reference to " Julius Cæsar." (*P. U., 1929*)

Ans. The first reason for our pleasure derived from witnessing a painful drama is the presence in the character of the hero of a lofty nobility, sometimes a heroic grandeur. Brutus is a most noble. person there is no other Shakespearean hero who rises to such a high pitch of moral perfection as he ; Shakespeare and Plutarch agree in describihg him as one of the most virtuous men that ever lived. We gain pleasure in reading or witnessing *Julius Cæsar* from watching Brutus's honesty of purpose and inherent goodness of soul. We see him baffled by circumstances on the eve of death but we know the inner nobility of his being will triumph over evil. Thus from the very spirit of the drama comes a great part of the recompense for the terror and awe which thrill us.

But Brutus commits murder—he killed Cæsar. The question of nobility clashes with that of morality. If the dignity and nobility of a play is to be maintained there has to be provided ample " motif " for the crime. We cannot for a moment doubt that Brutus is convinced of the

righteousness of his cause so that he is really regarded as taking part in the conspiracy for the sake of the general good and to satisfy his idea of justice. This view of the unselfishness of his motives is confirmed by Antony's eulogy at the end of the play. Othello feels the hideousness of the murder and feels " the pity of it " and slays Desdeomna with heroic terror gnawing at his heart.

Their deeds—the murders of Cæsar and Desdemona—also serve to bring out for us the nobility of their characters and to them the nobility of life in their suffering. Lear is made to rise to a new nobility in his suffering. He was never more a king than when he stood shorn of the outward trappings of royalty and enhaloed with that fresh majesty which became a man. It is only after the murder of Duncan that Macbeth realizes the sadness of life, sees by contrast with the sere and the yellow leaf all the beauty and grandeur he has abandoned ; and death for him is no punishment, his punshihment has come already. Brutus too rises to a lofty grandeur by the noble way in which he suffers from the consequences of his own deed. Portia dies, he suffers defeat on the battle-field, the idea for which he fought is overthrown, but he has not a single word of reproach to utter against himself or any one else.

Thus from the nobility of character and the implied moral aim comes the greater part of tragic relief.

Thirdly, tragic relief comes from the sense of universality that is the fundamental characteristic of all high tragedy—some form of contact with infinity—at once raising and making trivial the actual emotions of the characters before us. When we see nature wasting what is good and precious and beautiful *e.g.*, Portia, Brutus, Cordelia. Ophelia, Hamlet, we feel that misery and pain has some symbolic power of which we are unaware and the beauty of the universe is richer than we dreamt. The most powerful tragic dramatists by their strength and their sternness appear in union with the vast forces of nature and the very pressure of their minds above and beyond the play and its characters give us and comfort and recompense and relief.

Fourthly, the rhythm of the verse serves to take away our minds for a moment from the gloomy depths. Pain is rift of its crudeness and sordidness by the beauty of the tone in Greek and Elizabethan plays. Such an element is lacking in modern English plays which are almost all of them in prose. The need of something of this sort is for instance definitely felt in Masefield's *The Tragedy of Nan.*

Lastly, there is a certain amount of malicious pleasure that we derive from witnessing a tragedy. The motto of tragedy is : " What a piece of work is man" and we are fascinated to watch life in its most poignant moments. The psychologist bears out this, for he says that unconsciously we still gain some primitive pleasure by watching the pain of others. No doubt we have long passed the stage when real pain in others may be a laughable thing ; but perhaps in the world of the theatre where we know that the figures are unreal, we retain enough of the spirit of the boy who loves to see a butterfly feebly struggling on a pin. Possibly there is not much of this in our pleasure at witnessing a tragedy, but unless there were an element of it we probably could not bear to see a play of misery through.

Thus, when we witness a tragedy there is a myriad of fleeting thoughts and passions. From the grandeur of spirit and of character the universality of emotions, the rich rhythm of the verse, the sense of noble purpose and lofty morality we derive our pleasure when we see or read a tragedy.

Q. 63. "By arousing pity and terror a tragedy effects 'Katharsis' (purgation) of these and kindred emotions." (Aristotle). Discuss with referenee to Julius Cæsar.

(P. U., 1931.)

Ans. That is how Aristotle explained the question of pleasure derived from witnessing a tragedy. It is certainly one of the sources of our pleasure but not the only one. After all we do not go to witness a tragedy with the idea of taking a mental medicine and it is to be questioned whether even unconsciously, we share in real effect of purgation. The suffering of Brutus, the death of Portia, move us. deeply, but it is to be doubted if they effect any 'Katharsis.'

The fact is that there are other things of far greater importance in the tragic spectacle than mere purgation of the motions of pity and terror.

Life is a thing of misery. The life of Brutus as depicted in *Julius Cæsar* shows it, and in our own case we know it only too well. Therefore the wise is he who before death finds a calmness of spirit expressed in renunciation of all the fleeting and tormenting joys of existence. Tragedy is the form of dramatic art in which this serious and miserable side of life is emphasised. All men vaguely and the wise men consciously recognise the utter vanity of things, and in a tragedy, after the wretched conflict between men and an unseen fate comes a moment of peace before the darkness sweeps to cover all. In the life of Brutus this moment comes just at the point of death Before he runs on the sword which Strato is holding for him Brutus takes a moment's survey of his whole life and concludes that he had an unfailing power throughout his life with which he swayed the hearts of all around him :

> My heart doth joy that yet in all my life.
> I found no man but he was true to me.

It is just a flicker of light before darkness envelops all. The final sadness of Hamlet, the despair uttered tormentedly by Macbeth, the grim wretchedness of Othello, all point to this vanity of vanities.

Life is a thing dark and full of torments ; in tragedy its very darkness is intensified that our gloom may thereby be made lighter.

Q. 64. Describe Shakespeare's stage-craft by reference to Act II.

Ans. Sir Walter Raleigh shows from the Second Act of *Julius Cæsar* that Shakespeare wrote plays to suit the conditions of the stage. The conspiracy against Cæsar is hatched. The act opens with the appearance of Brutus, who comes in his garden to call for his servant. We are to know that it is night and we are told at once ; Brutus speaks of the progress of the stars, and, being unable to sleep, orders a light to be set in his study. When the servant

comes back, he brings with him a paper that he found in the study window ; it is a message from the conspirators. Brutus opens it and reads it. But we are not to forget that it is dark, and Shakespeare had no scenery or light effects by which he could show this. So he makes Brutus explain :—

> The exhalations whizzing in the air.
> Give so much light that I may read by them,

From the talk of Brutus and his servant we have learned that it is the night before the ides of March, that Brutus is a sleepless and troubled and that the air is full of portents. Before this talk is ended it may be assumed that a hush has fallen upon the audience, the murmur of voices and the cracking of nuts has ceased. Then comes a knocking at the gate, and Cassius is admitted with his fellow consipirators, whose hats are pulled about their ears and who are so muffled up that Brutus cannot identify them. He is introduced to them, one by one, and Cassius draws him aside for a long whispered colloquy. Meanwhile time has passed and it is nearing the early hours of morning. Shakespeare makes the other characters discuss the points of the compass and thus inform the audience that dawn is about to break.

> *Decius.* Here lies the East : doth not the day break here ?
>
> *Casca.* No.
>
> *Cinna.* O, pardon Sir, it doth ; and yon grey lines,
> That fret the clouds are messengers of day.
>
> *Casca.* You shall confess that you are both deceiv'd :
> Here, as I point my sword, the sun arises,
> Which is a great way growing on the South,
> Weighing the youthful season of the year.
> Some two months hence up higher toward the North.

Q. 65. What reasons can you suggest for Shakespeare's departures from historical accuracy ?

Ans. " In departing from the strict facts of history Shakespeare almost invariably gains in dramatic effect. The

changes, so far as incidents are concerned, usually tend in the direction of compression : thus, in the first scene, the events of two important festivals are compressed into one account ; in the third act the events of several days are recorded as taking place in a single day ; in the fourth act Shakespeare gains in simplicity by representing as taking place in Rome an event which actually occurred in Bolonia ; in the last Act of the play two battles which were really fought with an interval of twenty days are compressed into a single engagement.

In other cases Shakespeare has made changes affecting character. In these cases also good reasons may always be found. Thus, Cæsar's frailties are specially insisted upon in the earlier part of the play in order that his assassination may appear more natural and less a palpable error than was the actual fact. The character of Cassius has been ennobled in the play lest the ignoble passion of envy should seem to predominate too much in the motives of the conspirators. Octavius is made to play a more prominent part in the play then he does in Plutarch in order that he may appear as Cæsar's respresentative after his death to carry on the work that the Director had begun. "—Stanley Wood.

Q. 66. It has been remarked that the Julius Caesar is a political play and contains little of high human passion. Explain this statement.

Ans. " The play is a political play, and of a kind different from that of any other in his works, even from that of Coriolanus. It is concerned with affairs of state throughout and when the ordinary passions of human life, 'enter into it' they come as episodes. The domestic and personal life of Coriolanus is more important for that play than the affairs of the state. But in Julius Cæsar, on the contrary, the relation between Portia and Brutus, the friendship between Brutus and Cassius are extraneous ; they do not effect the dramatic conduct of the drama on the catastrophe. They are relieving interludes of great charm, and made more charming still by the invention of Lucius, who in his happy youth has nothing to do with

the storm of events round him but also by the gentle and gracious relations between the boy and his master Brutus. But none of these things interfere with the main action-with the contest between Caesarism and the old Republicanism of Rome, between worn out Past and a living Present. Brutus is defeated and Cæsar conquers ; and the play is rightly named Julius Cæsar.

Being thus a drama concerned with statesmen and state affairs there is but little in it of human passion at its height. The note of the play is low in sound. There is the passion for liberty in Brutus, but it is the passion of the student, not of the man of action. The same high passion is supposed to be in the other conspirators, but it is really the main passion of envy which influences them. There is neither loftiness of motive nor depth of wrath for freedom in anything they say or do... ....Then, again, the human relations of this play do not reach the high levels of the great emotions. They are chiefly the relations of friend of friend.........Only in the relation between Portia and Brutus is there any deep emotion in the play and the scenes between him and her scarcely belong to the movement of the drama."—Stopford Brooke.

Q. 67. Write a critical note on the following passages with respect to their dramatic, historical or literary significance in the context where they occur :—

(*i*) Being mechanical you ought not walk
Upon a labouring day without the sign
Of your profession. [I. i, 4.

(*ii*) ....I have heard.
Where many of the best respect in Rome,
(Except immortal Caesar) speaking of Brutus,
And groaning underneath this age's yoke,
Have wish'd that noble Brutus had his eyes.
[I, ii, 58-62.

(*iii*) A common slave—you know him well by sight—
Held up his left hand, which did flame. [I, iii, 15.

(*iv*) Now, could I, Casca, name to thee a man
That thunders, lightens, opens graves and roars
As doth the lion in the Capitol. [I, iii, 72 5.

(*v*) I know where I will this dagger then
Cassius from bondage will deliver Cassius etc.
[I, iii, 89-115.

(*vi*) It is the bright day that brings forth the adder,
And that craves wary walking. Crown him ? etc.
[II, i, 14.

(*vii*) I think it is not meet,
Mark Antony, so well beloved of Caesar.
Should outlive Caesar. [II, i, 156-8.

(*viii*) What can be avoided
Whose end is purposed by the mighty gods.
[II, ii, 33-4.

(*ix*) And leave us, Publius ; lest that people
Rushing on us, should do your age some mischief.
(III, i, 103-4.

(*x*) Thy master is a wise and valiant Roman ;
I never thought him worse. [III, i, 159.

(*xi*) Your voice shall be as strong as any man's
In the disposing of new dignities. [III, i, 204.

(*xii*) I will myself into the pulpit first,
And show the reason of our Caesar's death.
[III, i, 275.

(*xiii*) You wrong me every way ; you wrong me, Brutus.
I said, an elder soldier, not a better : [IV, iii, 67.

(*xiv*) Good reasons must of force give place to better.
[IV, iii, 266.

(*xv*) Upon the right hand I : keep thou the left.
[V, i, 18.

(*xvi*) So, I am free ; yet would not so have been,
Durst I have done my will, O Cassius ! [V, iii, 53.

Ans. (*i*) Shakespeare is here thinking of the customs of his own day ; the Romans of the artisan class did not carry any signs of their profession. But the English trade guilds had certain recognised signs or arms *e.g.*, the blacksmith's hammer, carpenter's rule, or mason's square. The members of guilds were not allowed to walk in procession without them.

(*ii*) 'Except immortal Caesar' means 'Caesar being excepted'; to be taken with 'best'. The phrase is a wonderfully dramatic touch: it betrays Cassius' rancour, for it was not necessary to mention Caesar; it serves to test Brutus; and on the question of Caesar's immortality the whole play depends.

(*iii*) These lines are from Plutarch turned into poetry. A careful comparison of the wording is instructive as an example of the essential difference between poetry and prose. "There was a slave of the soldiers that did not cast a marvellous burning flame out of his hand, insomuch as they that saw it thought he had been burnt; but when the fire was out it was found he had no hurt."

(*iv*) There were no lions ordinarily in the Capitol. But Casca had met one there; and as Shakespeare, as well as an Elizabethan audience, probably thought of the Capitol as a sort of Roman Tower of London (where lions were habitually kept) the inaccuracy presents no real difficulty.

(*v*) If a little bombastic, this speech of Cassius has the ring of genuine feelings in it. Cassius is not merely stirred by envy. He is a true republican at bottom and there are many more passages in the play that bring out this side of his character.

(*vi*) The lines may be thus paraphrased: the coronation of Caesar will hatch the adder, and give Caesar a sting: as the bright day makes a dangerous snake from a harmless egg.

Brutus knows of the Senate's intention to offer Caesar a crown, and he thus argues that though Caesar has hitherto acted with moderation and judgment, this may remove the cause of his moderation, and so the danger is too great; therefore the possible adder must be killed before it is hatched.

Here the character of Brutus and Cassius stand in sharp contrast with each other. To Cassius, the practical, it is Caesar's power that is unendurable: to Brutus, the sentimental, it is the form or title of royalty. But this argument

has a practical side, in the fear that the form of royalty may also lead to Cæsar using his power in a different way, though no new powers would be conferred by it.

We may compare the belief under the Commonwealth that Cromwell was anxious for the title of the king, and the uneasiness caused thereby ; though sincerely his coronation would not give him larger powers.

(*vii*) Cassius, practical as usual, urges the direct advantages of removing Antony. Brutus is impressed, also as usual, by the sentimental aspect of the question. And as usual, Cassius gives way to Brutus.

(*viii*) There is a suggestion of a kind of fatalism which is as old as Rome—which considers that the gods arrange a certain number of inevitable events, and leave humanity to settle minor matters. 'We can avoid things which are not among the evitable decrees'.

Death, a necessary end
Will come when it will come.

It is clear from the above quotation that in Cæsar's view the hour of a man's death is among the things foredoomed.

(*ix*) This speech is indicative of the gentler side of Cassius' character ; which is elsewhere hardly allowed to appear except in his very strong affection for Brutus, until the last Act.

(*x*) Brutus says this to the servant of Anrony after the murder of Cæsar. It is remarkable hcw readily Brutus accepts the honesty of any one who compliments him judiciously. Uptil now he had invariably spoken of Antony in terms of contempt.

(*xi*) These lines also show us the character of Cassius. Regarding Antony as a 'shrewd contriver', he at once appeals to his interest to secure his support, having been overruled in the desire to kill him along with Cæsar. Brutus thinks him as the friend who must be reasoned into forgiveness.

(*xii*) Brutus, as usual, entirely convinced of the reasonableness of his own position, assumes that he has only to

state it clearly to his neighhours to convlnce them likewise ; while he never doubts that his fellow conspirators were swayed by precisely the same considerations. Cassius knows that there are other lights in which the proceeding may be looked at.

(*xiii*) These lines are from the Quarrel scene. Cassius is making a desperate effort to govern his temper, not from fear, for he never shows any signs of cowardice, but because of his personal affection for Brutus. This is another example of the immense extent to which Cassius is swayed by purely personal feeling ; as shown in the whole tone of his attack on Cæsar in the second scene of the first Act.

(*xiv*) Throughout the play Cassius is the moving spirit in his dealings with Brutus, yet when it comes to a difference of opinion Cassius always gives way. The chief instances are as to bringing Cicero into the conspiracy, as to killing Antony as well as Cæsar, as to allowing Antony free speech and, as here, as to the course to be taken in the war.

(*xv*) Octavius insists upon leading his army on the right and asking Antony to keep the left wing. But actually Octavius led the left wing. Shakespeare inserts this gratuitously to develop his treatment of the character of the two generals. As Brutus was opposed to Octavius in battle the dramatist gives Brutus the left wing instead of the right ; having already made the deference of Cassius to Brutus sufficiently marked.

(*xvi*) Pindarus says this after stabbing Cassius. Inspite of Cassius being always depicted as of a hasty temper, Pindarus obviously regards him wish affection—another testimony to the really tender side of his character. The language of his own followers at all times bears out this view of him.

Q. 68. Write a critical note on the following passage with respect to their dramatic, historical or literary significance in the context where they occur.

1. But, indeed, sir, we make holiday to see Cæsar. and to rejoice in his triumph. [I. i. 31.
2. Beware the Ides of March. [I. ii, 25.

3. I am not gamesome ; I do lack some part
Of that quick spirit that is in Antony. [I, ii, 29.

4. I, as Aeneas, our great ancestor,
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tiber
Did I the tired Cæsar. [I, ii, 112.

5. The fault, dear Brutus, is not in our stars
But in ourselves, that we are underlings. [I, ii, 140

6. There was a Brutus once that would have brook'd
Th' eternal devil to keep his state in Rome
As easily as a king. [I, ii, 159.

7. Well, Brutus, thou art noble ; yet I see
Thy honourable metal may be wrought
From that it is disposed ; [I, ii, 205.

8. Cassius from bondage will deliver Cassius
Therein ye gods, you make the weak most strong.
[I, ifi, 90.

9. For he is given
To sports, to wildness and much company [II, i, 188.

10. Boy, Luciusa fast asleep ? It is no matter ;
Enjoy the heavy honey-dew of slumber
Thou hast no figures nor no fantasies [II, i, 231.

11. I am no stick, if Brutus have in hand
Any exploit worthy the name of honour. [II. i. 328.

12. Stoop, Romans, stoop.
And let ut bathe our hands in Cæsar's blood
Up to the elbows and besmear our swords.
[III, i, 119.

13. You all did love him once, not without cause.
What cause withholds you then to mourn for him ?

14. I had rather be a dog, and bay the moon
Than such a Roman. [IV, iii, 32.

15. O Julius Cæsar, thou art mighty yet !
Thy spirit walks abroad, and turns ours words
In our own proper entrails. [V, iii, 104.

16. Cæsar, now be still
I kill'd not thee with half so good a will. [V, v, 62.

Ans. 1. A Roman general who had won a decisive victory over the enemy was usually allowed a triumphal entry to the city, and the procession was called a 'triumph'. Cæsar was returning from Spain where at the battle of Munda in March 45 B. C., he had defeated the son of Pompey and crushed the last opposition against himself. This triumph would be distateful to many of the nobles who had sympathised with Pompey. It was a triumph not over barbarian enemies of Rome, but fellow Roman citizens.

This triumph really took place in 45 B.C. but Shakespeare does not trouble about dates in a drama and therefore makes it take place in February, 44. For dramatic purposes an author is allowed to depart from historical accuracy ; he is given 'poetic license' as it is called.

2. The soothsayer warns Cæsar against the 15th of March. The very brevity of the warning adds to its mystery, it has a solemn and an ominous sound. For us, who know what is coming, it strikes at once the note of tragedy. Cæsar disregards all warnings ; that is the irony of circumstances that fills the spectator with pity. " Whom the gods wish to destroy they first make mad " said an old verse, and all tragedies show us this same disregard of omens in the victims of the play.

3. Brutus is represented by Shakespeare as a grave and serious philosopher of the Stoic school. He is rather contemptuous of the pleasure-loving Antony since the Stoics despised pleasure.

4. It was the custom for the gentlemen of Rome to gather the " Campus Martins " or the " Field of the War God " at a certain hour before dinner, and to engage in contests ; a swim in the Tiber often succeeded this exercise. Cassius and Brutus had probably been practising a single combat and had not yet taken off their breast-plates when they jumped into the river.

Anchises was the father of Æneas. On the fall of Troy Æneas escaped with him as the Greeks entered the city and after many adventures and losses the Anchises reached Italy, He was regarded by the Romans as their ancestor. The

reference is particularly apt since Cæsar was a member of the Julian family which claimed descent direct from Æneas. Virgil wrote his long poem on the fortunes of Æneas (the *Aenied*) in order to honour Augustus Cæsar, and connect his rule with the ancient tradition of Rome.

5. Cassius says that the Romans have to blame themselves for their slavery to Cæsar. The age of Shakespeare reposed a deep confidence in the predictions of Judicious astrology, Readers of Scott's *Aenilworth* will remember Leicester and his yearning to know his future from his horoscope. The strong men in Shakespeare's plays all have this belief, in a measure, that men have it in their power to shape their ends ; yet each and all are led to confess that there is a guiding force in the affairs of this world that the individual cannot influence. Follow the career of Macbeth, Iago, Wolsey ; each, in his own way, tries to be master of his fate ; each fails through some mere chance, as it seems, some tiny flaw. Time will take its revenge on Cassius too. The carrer of Cæsar, of Napoleon, of all great men, teach us that it is from the combination of human will and lucky circumstances that success come. We are not the mere tools of heredity and environment ; neither can we have our own way in spite of these. We must conquer fate ; like nature, by obeying her.

6. Cassius recalls to Brutus his descent from the famous Brutus who was, the first consul of the Republic after the explusion of the Tarquin kings, He had condemned his own sons to death for an attempt to restore royalty in Rome. He would as willingly have allowed the devil to hold his court in Rome as a king, says Cassius ; why do you not imitate him ?

7. Cassius sees that Brutus is disposed to take steps to end the supremacy of Cæsar, herein he is 'noble' in Cassius' opinion, or patriotic, since that supremacy is not in the interests of the state ; but Cassius sees to that Brutus is one of those scrupulous men who are open to conviction by the arguments of others and is also friendly to the person of Cæsar ; he concludes, therefore, that he must not be allowed to meet Cæsar, or be influenced by him.

Cassius is, by no means, a bad man. He is, no doubt, envious of Cæsar and does not mind what means he uses to get rid of him, but he is convinced that his hatred is a righteous hatred, that Cæsar is a tyrant and that against a tyrant any methods are fair.

8. Cassius is determined to commit suicide if Cæsat is crowned king. Suicide under certain circumstances was considered not only justifiable but praiseworthy by the Stoics. They generally respected Cato, who killed himself at Utica after the battle of Thapsus rather than submit to Cæsar. Shakespeare often contemplates the question of suicide as an escape from the ills of life. *Cf.* the famous speech of Hamlet "To be or not to be".

9. Brutus despises Antony as a mere lover of pleasure, incapable of serious action. Here he made a mistake which he discovered too late. Shakespeare knows that the man of pleasure need not be a man of pleasure only. He and his fellows who had such a merry time at the "Mermaid" were good at other things besides jests.

10. Brutus envies his boy, Lucius, who can sleep so peacefully.

Shakespeare has many beautiful passages on sleep and many references to the blessing of it; he also shows a great horror of the dreams that terrify us in slumber. One of the most awful conceptions in literature is the 'fancy' of Macbeth who hears a voice cry 'Sleep no more! Macbeth does murder sleep!'

Shakespeare does not often shows us himself, but this passage rings with the very truth of personal experience. He too knew what it is to woo sleep in vain; he, too, felt the terror of the visions of the night.

11. This short interview between Brutus and Ligarius serves to show what influence Brutus has with the more respectable Roman citizens; and the enthusiasm for the cause of the conspirators. Technically it serves to take Portia off the stage and supply an effective ending to the scene, which would otherwise finish on a conversation; as it is, it closes with action and our minds are carried forward "to whom it must be done."

12. This action of the conspirators fulfils Calpurnia's dreams. Brutus wishes each man to bathe his arm in the blood that he may be able to disavow his part in the deed. "let no man abide this deed except we the doers". To Brutus the act is symbolical of the sacrifice they have made to "Peace, freedom and liberty" for at certain sacrificial rites the participants and celebrants were smeared with the blood of the victim. Brutus has already spoken of Cæsar as a sacrificial victim, and of themselves as the sacrificers (II, i, 162-173).

13. This is a far more effective touch in the speech of Antony than the whole of Antony's speech. It arouses sympathy. We are reminded here of Casca's account of the wenches who cried "Alas, good soul!" at Cæsar's sudden fit on the Lupercal. Antony is enabled by it also to judge what impression he had produced and calculate how far it is safe to make his meaning plain to every one around. Feeling has already changed. The fourth citizen was quite hostile to Antony when he came in ; now he is wavering ; at the end he leads the riot.

14. By "the dog that barks at the moon" Brutus means a foolish person. It may be remarked here that though Shakespeare represents Brutus as scrupulous in money matters, the historical Brutus was not so free from the taint of covetousness. We read of an unpleasant incident, in one of Cicero's letters, in which Brutus lends a sum of money at enormous interest to the Town Council of Salamis in Cyprus and by his agent there starves five of them to death shut up in their Council hall, in order to obtain the payment of his illegal bond, But modern historical research does not deal so gently with heroes of tradition as the more easy-going historians did of old ! Besides, a dramatist is entitled to idealise his characters ; we are in no danger of being tired of such on the stage through excessive familiarity with them in the world around us !

15. These lines give the keynote of the two final acts of the play. Some editors have asked why the play is

celled *Julius Caesar* when Brutus seems to be the chief character in it. Here is the answer. Cæsar may, indeed, be killed in the third act, but he dominates the whole play. You may get rid of the man; you cannot destroy his work or his influence.

16. Brutus acknowledges the posthumous influence of Cæsar, and when about to die begs the *spirit* of Cæsar to be quiet. The murdered man was supposed to wander about, a perturbed ghost, *till* his murderers paid the penalty.

Q. 69. What do you understand by Anachronism? Give instances from Julius Caesar?

Ans. Just as Italian painters represent their saints and apostles in the dress of the period in which the pictures were painted, similarly Shakespeare represents his Roman characters in Elizbethan dress and surrounds them with things that belong to Shakespeare's own period rather than to the days of Julius Cæsar. Such things are called anachronisms. Romans did not use *doublets*, but Julius Cæsar wears one; the conspirators wear *hats* and *kerchiefs* which were really worn by the Elizabethans; Brutus and Cassius walk *unbraced*. There were no *clocks* in the time of Caesar, yet clocks strike in the play. Romans had slaves in those days, but Lucius is a *page* of Brutus. The *battle* of Philippi is more like a battle in an English historical play. The *dress* and the humour of the *mob* too are English. *Drums* were never used by Roman legions, but there is nothing to prevent Shakespeare from introducing them into the play. It was an Elizabethan and not a Roman custom for "mechanics" to carry with them the *sign of their profession*. There were no *books* in those days, but it does not matter if Brutus has one in the play, so long as he can "turn down" a page to mark where he left reading last and so long as it serves some dramatic purpose. Again when Shakespeare mentions "horrid sights seen by the *watch*" he is thinking of his own London watchmen. In speaking of marriages and funerals too Shakespeare is obviously thinking of his own times.

Inspite of these anachronisms Shakespeare gives the play Roman atmosphere. All his Romans are Romans—no matter whether they wear a doublet or a toga.

The explanation of these anachronisms is that *Julius Cæsar* has written for the Elizabethan stage and therefore takes its colour from two distinct periods.